January 1 1916 VOGUE Price 25 cents
NO TITLE PAGE & INDEX ISSUED

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TT500,V7

THIS is a *doubly* distinguished car.

It has that smartness of style which pride demands in a limousine.

But it is distinguished not only by its beauty of design and finish:—

It has a motor equipment which gives it a more lasting usefulness.

In proportion to your greater investment in a closed car it should serve you longer.

So our closed cars are equipped with Knight-Type, sliding sleeve-valve motors.

These motors, quieter than others when new, become *more and more* quiet with use.

More powerful and more flexible than others when new, they *increase* in power and flexibility with use.

This betterment with use exactly reverses your experience with any other type of motor.

See this car and test it.

Another Willys-Knight Closed Car is the Coupé $1500, f. o. b. Toledo.

Overland dealers gladly show these cars and demonstrate them.

"Made in U.S.A."

The Willys-Overland Company, Toledo, Ohio

HAAS BROTHERS

Distinctive Dress Fabrics

The New Cloths for Spring

Trico-serge
(*Registered*)
The New Weave

Domino Checks
(*Registered*)
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Pin-seal Cloth
(*Registered*)
A Cloth Fabric with the Sheen of Silk

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(*Registered*)
In New Sport Colorings

The Haas Brothers Blue Book of Spring Fabrics in which these materials are shown, can be seen at the leading Dressmakers and Ladies' Tailors.

PARIS
13 Rue des Pyramides

NEW YORK
303 Fifth Avenue

Franklin Simon & Co.

Fifth Avenue
37th and 38th Sts.
New York

Fifth Avenue
37th and 38th Sts.
New York

Advance Spring Fashions

Waists, Skirts, Hats, Shoes

For Women and Misses

Waists

No. 50. **Satin Stripe Silk Waist**, in pastel colorings with new high pointed stock finished with Black silk ribbon and flat bow at back. *Special* **7.50**

No. 54. **Crepe de Chine Waist**, in White, Flesh, Maize, Navy or Black, with double plaited frill down front, flat collar and deep cuffs, hemstitched pearl buttons. *Special* **5.75**

No. 58. **Sport Shirt of White "La Jerz" Silk**, with Rose, Green, Lavender or Black stripes; collar can be worn high or low, Black silk tie, new pointed cuffs. *Special* **6.50**

No. 62. **Waist of Superior Quality Georgette**, in White or Flesh, with inverted box plaits down front, trimmed with small pearl buttons, flat rolling collar and turned back cuffs. *Special* **7.50**

Skirts

No. 52. **Skirt of White Washable Cord Stripe Gabardine**, tailored model, fastened half way in front, flap pockets, gathered back. *Special* **5.00**

No. 56. **Box Plaited Skirt of Washable Stripe Cotton Gabardine**, in Black-and-White, Copenhagen-and-White, Rose-and-White or Green-and-White, with detachable belt. *Special* **9.75**

No. 60. **Sport Skirt of Washable Silk-Finish Pique Cord**, lap seam front finished with large pearl buttons and hand-made button-holes, plain tailored back, two pockets, detachable belt. *Special* **6.95**

No. 64. **Tailored Skirt of Striped Cotton Gabardine**, in Black-and-White, Copenhagen-and-White, Rose-and-White, or Green-and-White, button front model, gathered in back. *Special* **9.75**

Hats

No. 52A. **Sport Hat**, of Natural color Raffia, faced with Tagal straw, in Navy, Red, Green, Rose, Brown or Black, ribbon trimming to match facing. *Special* **6.95**

No. 56A. **Satin Sailor Hat**, in White, Pink, Light Blue, Old Rose, Copen., Navy or Black with side crown and Milan Hemp edge, small quills around crown. *Special* **9.75**

No. 60A. **Small Sailor Hat**, of Hemp Straw, in Green, Brown, Navy, Red, Black or White, soft rolled brim, trimmed with grosgrain ribbon band and wing at side. *Special* **8.75**

No. 64A. **Sailor Hat of Tagal Hemp Straw**, in White, Pink, Light Blue, Rose, Navy, Green, Brown or Black, faced with silk, trimmed with grosgrain ribbon band and bow at right side. *Special* **9.75**

No. 52B. **White Buckskin Sport Shoe**, with highest grade rubber sole and heel. *Special* **6.00**

No. 56B. **White Buckskin Sport Shoe**, Black or Tan Russia Calf trimming, rubber soles. *Special* **7.00**

No. 60B. **White Buckskin Shoes**, Laced or Buttoned, light-weight sole and Cuban heel. *Special* **6.50**

No. 64B. **Sport Sandal Pump**, of White Buckskin with patent leather trimming, felt soles. *Special* **6.00**

Fifth Avenue
37th and 38th Sts.
New York

Franklin Simon & Co.

Fifth Avenue
37th and 38th Sts.
New York

Annual Sale of Women's "Philippine" Underwear

Hand made Underwear, exclusive patterns, made in the Philippine Islands

"Philippine" Nightgowns

214. **"Philippine" Nightgown of sheer batiste,** hand made, hand embroidered, hand scalloped, yoke and sleeves finished with veining, ribbon trimmed, sizes 34 to 44 bust ..... *Special* **3.95**

216. **"Philippine" Nightgown of sheer batiste,** square neck model, hand made, hand embroidered in various designs, ribbon through eyelets, sizes 34 to 44 bust ..... *Special* **2.95**

218. **"Philippine" Nightgown of sheer batiste,** round neck model, hand made, hand embroidered, hand scalloped, ribbon trimmed, sizes 34 to 44 bust ..... *Special* **2.95**

220. **"Philippine" Nightgown of sheer batiste,** square neck model, hand made, hand embroidered in a variety of designs, hand scalloped, ribbon trimmed, sizes 34 to 44 bust ..... *Special* **2.95**

"Philippine" Envelope Chemises

222. **"Philippine" Envelope Chemise of sheer batiste,** hand made, hand embroidered, hand scalloped around neck and bottom of chemise, ribbon through eyelets, sizes 34 to 44 bust ..... *Special* **2.95**

224. **"Philippine" Envelope Chemise of sheer batiste,** hand made, hand embroidered, hand scalloped around neck and bottom of chemise, ribbon trimmed, sizes 34 to 44 bust ..... *Special* **2.95**

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE at 38th St., NEW YORK

The January Sale of Unusual "Bontell" Lingerie

The Sale That Differs From All Others

"EVELYNE"—*Corday Empire night gown of batiste. Back and front trimmed with Val. insertion, tucks and Val. lace....* **1.95**

The same model in crêpe de chine, **5.95**

"THALIE"—*Night gown of sheer batiste trimmed with fine Val. lace shirrings and narrow ribbons.....* **2.95**

The same model in crêpe de chine, **7.95**

"GARDÊNIE"—*Satin envelope chemise in short Empire effect.* **2.95**

Satin night gown to match..... **4.95**

Crêpe de chine night gown "Gardénie" model. **3.95**

"FACILE"—*Satin night gown with band of Georgette crêpe at neck and sleeves.....* **9.75**

Satin envelope chemise to match, **3.95**

"AURÉLIE"—*Night gown in pink or white batiste with two box plaits back and front and wide ribbon girdle.....* **1.50**

Same model in crêpe de chine, **4.95**

"ENCHANTE"—*Night gown of Georgette crêpe, French bodice. Girdle of fine shirrings and lace,* **9.75**

Georgette crêpe envelope chemise to match... **4.95**

"LÉDA"—*Night gown of sheerest batiste trimmed with exquisitely fine Val. lace and ribbon....* **2.95**

The same model in crêpe de chine..... **6.95**

"HENRIETTE"—*Envelope chemise of batiste with Val. insertions. The ribbons are run through net casings.....* **1.35**

The same model in crêpe de chine..... **1.95**

"LAURE"—*Batiste envelope chemise trimmed with imported galoon lace.....* **1.95**

The same model in crêpe de chine..... **3.95**

"DÉLIÉ"—*Envelope chemise of exquisitely sheer batiste trimmed with fine Val. lace and ribbons.....* **2.95**

The same model in crêpe de chine..... **3.95**

The Bonwit Teller & Co. Brochure "Exposition de Blanc" sent upon request

These special prices will prevail during the month of January only

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE at 38th St., NEW YORK

French and Philippine Hand-made Undergarments

The French lingerie is of the same unusual character as is always identified with this shop. The Philippine underwear is made under the direct supervision of Bonwit Teller & Co. representatives by the native needleworkers—from specially designed models and patterns—distinctively Bonwit Teller. And which for fineness are the full equal of French undergarments.

"VÉRONIQUE"—*French night gown—hand-made—of French batiste. Hand-embroidered and trimmed with Val. lace and insertions. Gretchen model* . . **3.95**

"QUERIDA"—*Hand-made Philippine night gown of sheer batiste—trimmed with hand-made Cluny* **2.95**

Envelope or regular chemise to match. **1.75**

"DONNA" — *Philippine night gown, hand-made and hand-embroidered,* **2.00**

"LÉLIE"—*French combination—hand-made—of sheer French batiste hand-embroidered—Val. lace trimmed* **3.95**

"PAULA"—*Philippine night gown—hand-made—of sheer batiste. Fine eyelet embroidery and ribbon girdle* **4.75**

"GRACIA"—*Philippine hand-made night gown of exquisitely sheer batiste, beautifully embroidered, scalloped and slashed at the bottom* **6.95**

"MARGHARITA"—*Philippine hand-made night gown of sheer batiste daintily hand-embroidered* **2.95**

"SARA"—*French chemise of batiste, hand-made, hand-embroidered and trimmed with Val. lace and insertions* **1.95**

Envelope chemise to match **2.75**

Corset cover to match **1.95**

Drawers to match **1.95**

"FLORES"—*Philippine hand-made envelope chemise of batiste with blind-embroidery* **1.95**

These special prices will prevail during the month of January only

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Evening gown of gold taffeta shot with mauve; overdress of bronze tulle; trimming gold passementerie. Made by Fox. Worn three times. Size 34. Cost $250—Sell $100. No. 953-D.

FOR SALE—Three-piece suit of black kittens' ear cloth, absolutely new. Size 38. Price $90. No. 959-D.

FOR SALE—Blue faille three-piece suit, latest style, finest workmanship—fresh. Dress worn once—coat never worn. Cost $150—Sell $60. Yellow evening gown $15. Size 36. No. 960-D.

FOR SALE—Very beautiful India Shawl, small black center. Cost $1200—Sell for $500. No. 961-D.

BLACK and pale gray velvet sailor; new. Sell $10. Low white canvas shoes, size 4½B. $4. Copenhagen blue silk afternoon dress, size 16 misses. $5. No. 964-D.

FOR SALE—Lady's India Shawl, fine quality, good condition. Cost $250—will sell for $50. No. 966-D.

FOR SALE—Two handsome Paisley shawls, white centers, $50 each. Also beautiful piece of embroidery done on black cloth $50. No. 970-D.

SMART, new black and white wool check suit. Cost $50—Sell $30. Never worn. Navy gabardine suit, $10. Navy, chinchilla coat, $10. All size 38. No. 973-D.

AFTERNOON gown, gray-brown taffeta, embroidered in self tone with threads of old gold and old blue, underskirt of old blue satin. Youthful model, worn once. Made in October. Bust 36. A really beautiful gown. Cost $85—Sell $40. No. 974-D.

FOR SALE—Russian pony coat. Rare quality. Latest model. Raccoon on bottom. High collar. Muff cerise lining. Length 52. Bust 38. Cost $750—Sell $75. No. 976-D.

FOR SALE—Three-piece dark green velour and broadcloth suit trimmed in skunk. Perfect condition. Size 36. Cost $85—Sell for $18. No. 977-D.

FIGURED grey velvet opera coat. Very full, white satin lining, grey fur collar. Made by Worth. $50. Seen only on premises. N. Y. No. 978-D.

BEAUTIFUL yellow velvet evening gown. Cost $150—Sell $35. Orchid satin gown, $15. Brown corduroy suit, fur trimmed Hickson model, $30. All size 36. Excellent condition and style. C. O. D. on approval. No. 979-D.

FOR SALE—Handsome Paisley shawl almost four yards long. Also, beautiful Paisley scarf. No reasonable offers refused. No. 980-D.

FOR SALE—Dyed squirrel coat and muff in good condition. Coat, size 34. Length, 35 inches. Cost $110—Sell $35. No. 982-D.

FOR SALE—At great sacrifice—two beautiful sets of furs. Silver fox and Russian sable. Cost over $4000 each. Can be seen in New York. No. 983-D.

SELL for $50 long black velvet evening coat, white satin lining, large Marten collar and cuffs—worn once. Cost month ago, $75. Also restaurant gown—black net over white chiffon—silver trimming—never worn, $45. No. 984-D.

FOR SALE—Evening gown, American Beauty chiffon velvet, gold trimmed. Made the latest fashion. Never worn. Cost $70. Will sell $40. Size 38-40. No. 986-D.

FOR SALE—Pink silk evening gown; silver and net bodice. Size 36. Worn once. $20. No. 987-D.

Miscellaneous

FOR SALE—Superb collection of antiques; a beautifully carved four-poster—$200; pair of rare French Empire card tables, wonderfully carved—$150 each, dressing table; Sheraton breakfast table; mirrors; old Sheffield; etc. No. 880-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the February 15th Vogue should be received on or before January 10th Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

What Didn't You Get for Christmas?

This is asked in no spirit of cynicism. We simply want to remind you that here is an opportunity to do your *after* Christmas shopping.

What of those furs? Cold weather in the past few years has come after Christmas, so if you did not find the Russian Sable or Silver Fox in your stocking Christmas morning, that was probably the reason.

But the real winter weather is coming. *Now* is the time when the fur flies with the snow. Need we point out the "bargains" on the left of this little editorial?

And so it is with everything on this page. A few minutes spent in reading these little "messages" will reveal some surprisingly tempting offers. And you may be too late for them unless you act at once!

SALES AND EXCHANGES SERVICE

VOGUE

443 Fourth Avenue **New York City**

Miscellaneous—Cont.

SEVERAL wardrobe trunks, excellent makes. Will sacrifice as I have no further use for them. Part new. Will send details. No. 818-D.

FOR SALE—Old tea set, teapot, sugar bowl, cream pitcher, waste bowl, spoon holder, hot water pot, hand-hammered pewter, silver-plated. Hall mark, "Roger Smith & Co. Quadruple plate," in shield, 1934 below. Price, $50. Piece sent for examination. No. 956-D.

Miscellaneous—Cont.

FOR SALE—Clock case, new, solid mahogany, carved. Copy grandfather's clock, suitable for hall, hotel or club-room. $100. Will send photograph on request. No. 957-D.

OVAL, flat, silver wrist watch, leather strap, practically new. Made by J. E. Caldwell & Company, Philadelphia. Cost $45—Sell $25. No. 958-D.

Miscellaneous—Cont.

FOR SALE—Very smart 12 H. P. brougham, French manufacture, low model, painted, upholstered last year. Recently overhauled with new parts. Sacrifice for $1000 cash. No dealers. No. 962-D.

THREE-piece antique mahogany parlo. suite, divan, two chairs. Perfect condition, sacrifice, $200. Antique amethyst necklace, $25. One carat diamond solitaire, platinum Tiffany setting, $150. No. 963-D.

CRASH linen side-saddle habit, 34. Cost $75. Slater riding boots 3½ B. Cost $12. Worn twice. Sell both $25. Virgil Clavier. Cost $80—Sell $30. No. 965-D.

FOR SALE—Linen Riding Suit, puttees, almost new, for girl twelve. Camel's hair shawl. White enamel set with twin beds. Very reasonable. No. 967-D.

FOR SALE—Small Colonial china press, $40. Small Colonial book case, $50. Claw feet, diamond panes. Photographs sent on request. In perfect condition. No. 968-D.

SELL—Several pieces old jewelry including semi-precious stones and rare subjects in exquisitely cut cameos, original settings. Also antique mahogany sewing-table. No. 969-D.

PARTY leaving city for month or more may have opportunity to sub-let apartment. Will give excellent care and pay nominal rent. References. Man and wife. No. 971-D.

GIFT SHOP established 5 years. Located in one of best centers out of N. Y. Profitable, steadily increasing business. Sold outright or owner might consider active or silent partner with capital. Lady with social connections preferred. No. 972-D.

FOR SALE—Diamond cluster dinner-ring—up-to-date. All platinum setting. Unusually pretty design—very showy. Bargain $150. No. 975-D.

ROUND 72-inch Battenburg luncheon cloth. Sell $4. Rose red chiffon waist, velvet coatee, taffeta skirt. Pattern 3165-3166. Bust 35. Worn once. Sell $18. No. 981-D.

FOR SALE—Small gold open-faced watch. Plain burnished case ready for monogram. Gorham make. $20. No. 985-D.

Wanted

WANTED—A suit—set of furs and fur coat. Size 36. Height 5 feet. No. 149-B.

WANTED—Fur coat, suit, evening and afternoon gowns. Set of furs. This season's models. Good condition essential. Size 36 or 18 years. Give full description. No. 150-B.

WANTED—Semi-evening gown and afternoon gown. Size 40. Must be late style and good material. No. 151-B.

A LADY would like to purchase a white lace shawl, preferably a Llama lace. No. 152-B.

Professional Services

LADY, 35 years old, refined, intelligent, desires position as companion. Will make herself generally useful. No. 911-C.

YOUNG lady wishing to go to England to see mother who has lost sons in war desires position as lady's maid. 8½ years reference. Permanent position desired. No. 912-C.

YOUNG lady of refinement wishes position as companion. Has traveled in Europe and is willing to travel. References. No. 913-C.

WIDOW of former diplomat will chaperon young lady South or to Washington, D. C., during official season, giving the advantages of chaperonage that commands entrée into highest social circles. References. No. 914-C.

YOUNG woman with a sense of humor, who has traveled and read, would like position as companion or secretary. Understands invalids. Can walk, ride, skate, swim or knit. Episcopalian. No. 915-C.

34th Street **James McCreery & Co.** 5th Avenue

Annual January Sales

SILK PETTICOATS & BLOUSES

Attractive Offerings

1—Taffeta Petticoat—copy of new French model; deep Van Dyke flounce, ruffles and frills. Special **5.50**

2—Taffeta Petticoat—double flounce with silk-embroidered square scallops and eyelets; very smart model. Special **5.00**

3—Messaline Petticoat, with flounce ornamented with five small ruffles in scalloped effect. Special **3.95**

4—Taffeta Petticoat—superior quality; deep pleating and over-drape in Van Dyke style; fin shed with frills; fifteen colors. Special **2.95**

5—Taffeta Petticoat—deep section flounce with trimming of tucks and ruffles; hemstitched. Special **3.95**

Messaline Petticoats, deep flounce with fine cluster tuckings and three ruffles in section effect, usually 4.00. **2.95**

The above Petticoats may be had in an extensive variety of colorings as well as Black and White. Lengths 36, 38 and 40.

6—Dainty Voile Blouse, with embroidered and lace-trimmed revers; shoulder and back finished with hemstitching. Special **2.00**

7—Crêpe de Chine Blouse, with fine tucking; hemstitched collar and cuffs. White or Flesh color. Special **2.95**

8—Dressy Model in Organdie, with lace insertions and fine tucking; embroidered collar; trimmed back. Special **3.95**

9—Effective Blouse in Georgette Crêpe, finished with hand-embroidery and hemstitching; double revers; White or Flesh color. Special **5.75**

Washable Satin Blouses, in White, Flesh, Maize or Gold, finished with smart patch pockets. **3.95**

Mail and Telephone Orders Receive Prompt Attention

A—Envelope Chemise of crepe de Chine **5.00**

B—Nightrobe of nainsook **1.50**

C—Nightrobe of Batiste **2.90**

D—Princess Slip of crepe de Chine; pink, light blue, rose, Copenhagen or white **5.50**

E—Nightrobe of crepe de Chine with medallions of embroidery and Valenciennes galloon **7.50**

F—Satin Knickers, pink, white or black **2.85**

G—Bodice of crepe de Chine **1.90**

H—Nightrobe of Japanese washable satin **5.00**

B. Altman & Co.

Fifth Avenue — Madison Avenue

Thirty-fourth St. — Thirty-fifth St.

NEW YORK

I—Drawer Combination of crepe de Chine **3.90**

J—Nightrobe of nainsook **3.90**

K—Nightrobe of nainsook **2.00**

L—Envelope Chemise of batiste ... **1.90**

M—Nightrobe of batiste **2.85**

N—Dressing Sacque to match princess slip D **3.85**

O—Nightrobe of Japanese washable satin, with medallions of embroidery **7.50**

B. Altman & Co.

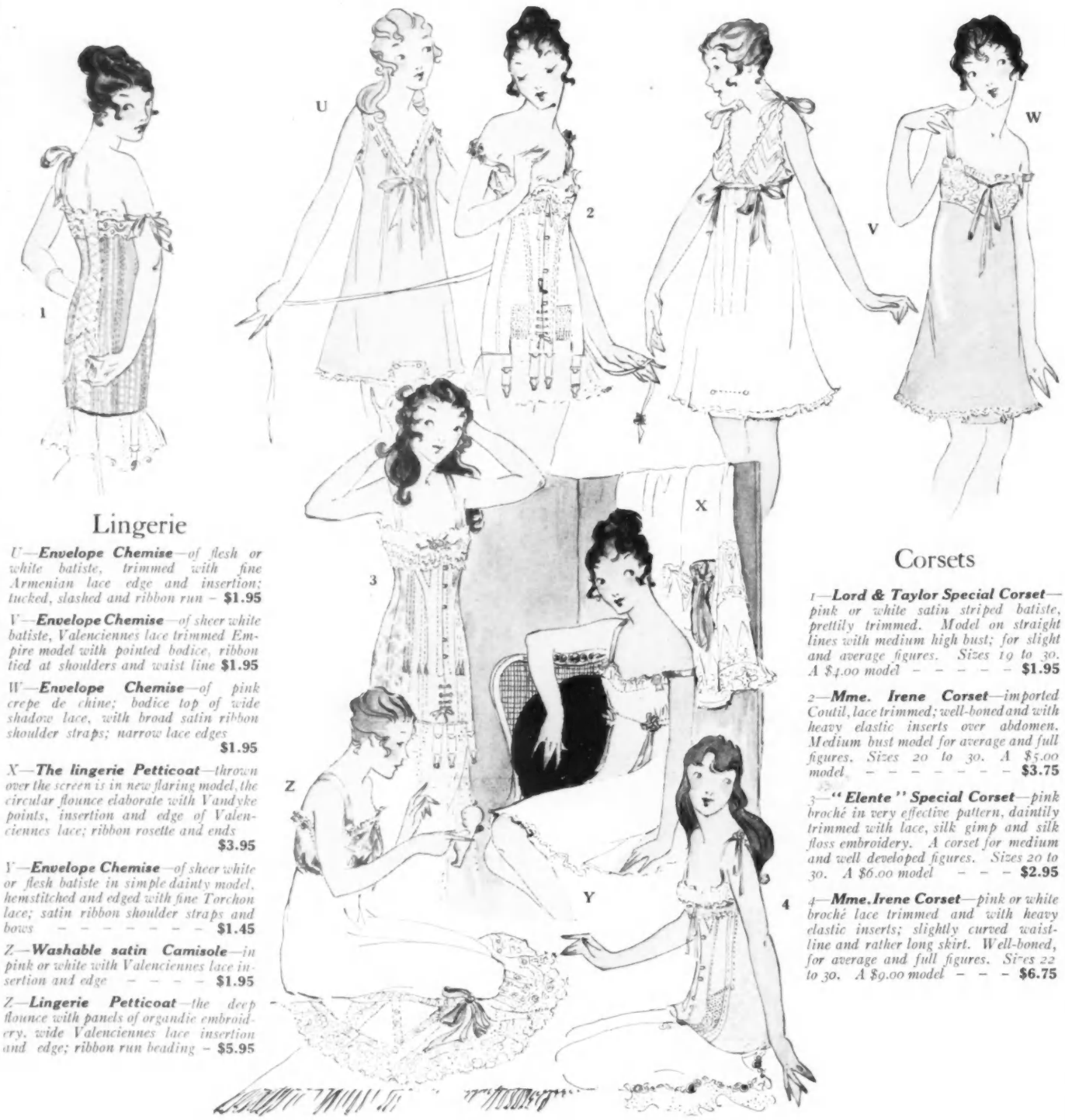
Fifth Avenue — Madison Avenue

Thirty-fourth St. — Thirty-fifth St.

NEW YORK

Corsets and Lingerie—*from Lord & Taylor*

Specially Priced for the January Sale



Lingerie

*U—**Envelope Chemise**—of flesh or white batiste, trimmed with fine Armenian lace edge and insertion; tucked, slashed and ribbon run* – **$1.95**

*V—**Envelope Chemise**—of sheer white batiste, Valenciennes lace trimmed Empire model with pointed bodice, ribbon tied at shoulders and waist line* **$1.95**

*W—**Envelope Chemise**—of pink crepe de chine; bodice top of wide shadow lace, with broad satin ribbon shoulder straps; narrow lace edges* **$1.95**

*X—**The lingerie Petticoat**—thrown over the screen is in new flaring model, the circular flounce elaborate with Vandyke points, insertion and edge of Valenciennes lace; ribbon rosette and ends* **$3.95**

*Y—**Envelope Chemise**—of sheer white or flesh batiste in simple dainty model, hemstitched and edged with fine Torchon lace; satin ribbon shoulder straps and bows* – – – – – – – – **$1.45**

*Z—**Washable satin Camisole**—in pink or white with Valenciennes lace insertion and edge* – – – – **$1.95**

*Z—**Lingerie Petticoat**—the deep flounce with panels of organdie embroidery, wide Valenciennes lace insertion and edge; ribbon run beading* – **$5.95**

Corsets

*1—**Lord & Taylor Special Corset**—pink or white satin striped batiste, prettily trimmed. Model on straight lines with medium high bust; for slight and average figures. Sizes 19 to 30. A $4.00 model* – – – – – – **$1.95**

*2—**Mme. Irene Corset**—imported Coutil, lace trimmed; well-boned and with heavy elastic inserts over abdomen. Medium bust model for average and full figures. Sizes 20 to 30. A $5.00 model* – – – – – – – – **$3.75**

*3—**"Elente" Special Corset**—pink broché in very effective pattern, daintily trimmed with lace, silk gimp and silk floss embroidery. A corset for medium and well developed figures. Sizes 20 to 30. A $6.00 model* – – – **$2.95**

*4—**Mme. Irene Corset**—pink or white broché lace trimmed and with heavy elastic inserts; slightly curved waistline and rather long skirt. Well-boned, for average and full figures. Sizes 22 to 30. A $9.00 model* – – – **$6.75**

Lord & Taylor

38th Street FIFTH AVENUE 39th Street

New York

Especially Designed Negligees—*from Lord & Taylor*

Specially Priced for the January Sale

*L—**Crepe albatross Negligees**—in coatee model, hand embroidered and scalloped in heavy rope silk; accordion-pleated skirt* - - - - - - - - - - - - - - - **$5.95**

*M—**Crepe de chine Negligee**—in simple, graceful model, the wing sleeves and neck finished with hemstitched edges,* **$3.95**

*N—**Crepe de chine Negligee**—in a very effective model, the bodice veiled with fine shadow lace, its deep points crystal tasseled. The skirt box pleated, is girdled with satin ribbon* - - - - - - - - - - - - - - - **$14.75**

*O—**Crepe de chine Negligee**—of exquisitely dainty style, has a very fetching jacket of chiffon with creamy net lace, the pointed sides tasseled, the girdle of embroidered crepe de chine. Crepe de chine of superior quality makes the box-pleated slip, edged with pearl bead band* - - - - **$22.50**

*P—**The albatross Negligee** which the maid is holding up for your inspection is daintily lined with white silk and edged with swansdown bands* - - - - - - - - - - - **$5.95**

*Q—**Crepe de chine Negligee**—very heavy quality crepe de chine, makes this picturesque model, with shirred and corded back and pointed fronts falling in graceful draped effect. Swansdown bands edge the neck and the frilled sleeves,* **$12.75**

*R—**Albatross Negligee**—in dainty model with wide collar and deep cuffs of soft white silk and Valenciennes lace* - - - - - - - - - - - - - - - - **$5.95**

*S—**Albatross Negligee**—on simple robe lines with hand embroidery in rope silk. White silk collar and cuffs* - **$5.95**

*T—**Crepe albatross Negligee**—hand embroidered and scalloped, the slashed Empire waist line run with satin ribbons* - - - - - - - - - - - - - - - - - - **$3.95**

Each model may be had in sizes 36 to 44

All negligees in pink, blue, rose, Copenhagen, wisteri , lavender and maize

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
New York

Lingerie Modes for 1916

(A) Sheer Nainsook Gown elaborately pin-tucked and trimmed with narrow insertions of Val. lace; ribbon clusters $1.89

(B) Envelope Chemise to match Gown $1.89

(C) Flesh Crepe de Chine Gown with deep yoke and cap sleeves of cream shadow lace; ribbon rosettes and buds . . $3.89

(E) Crepe de Chine Envelope Chemise to match Gown . . $1.89

(D) Rows of hemstitching and dainty buds adorn this Camisole of flesh washable satin $1.39

(F) Nainsook Envelope Chemise; Empire top of dainty embroidery; lace trimmed shoulder straps . . 94c

(G) Empire Night Gown to match 94c

(H) Empire Night Gown; Nainsook with embroidered organdie top, trimmed with shirred bands of point d'esprit and wide satin ribbon $2.89

Envelope Chemise to match (not illustrated) $2.89

(Cx) Janet Boudoir Cap embroidered chiffon, ribbon and net buds . . $3.89

(Ex) Cap Bernadette of tucked Crepe de Chine, lace and ribbon $1.89

(Fx) Charlotte—Flesh Crepe de Chine, lace frill and chiffon rosettes . . . $1.39

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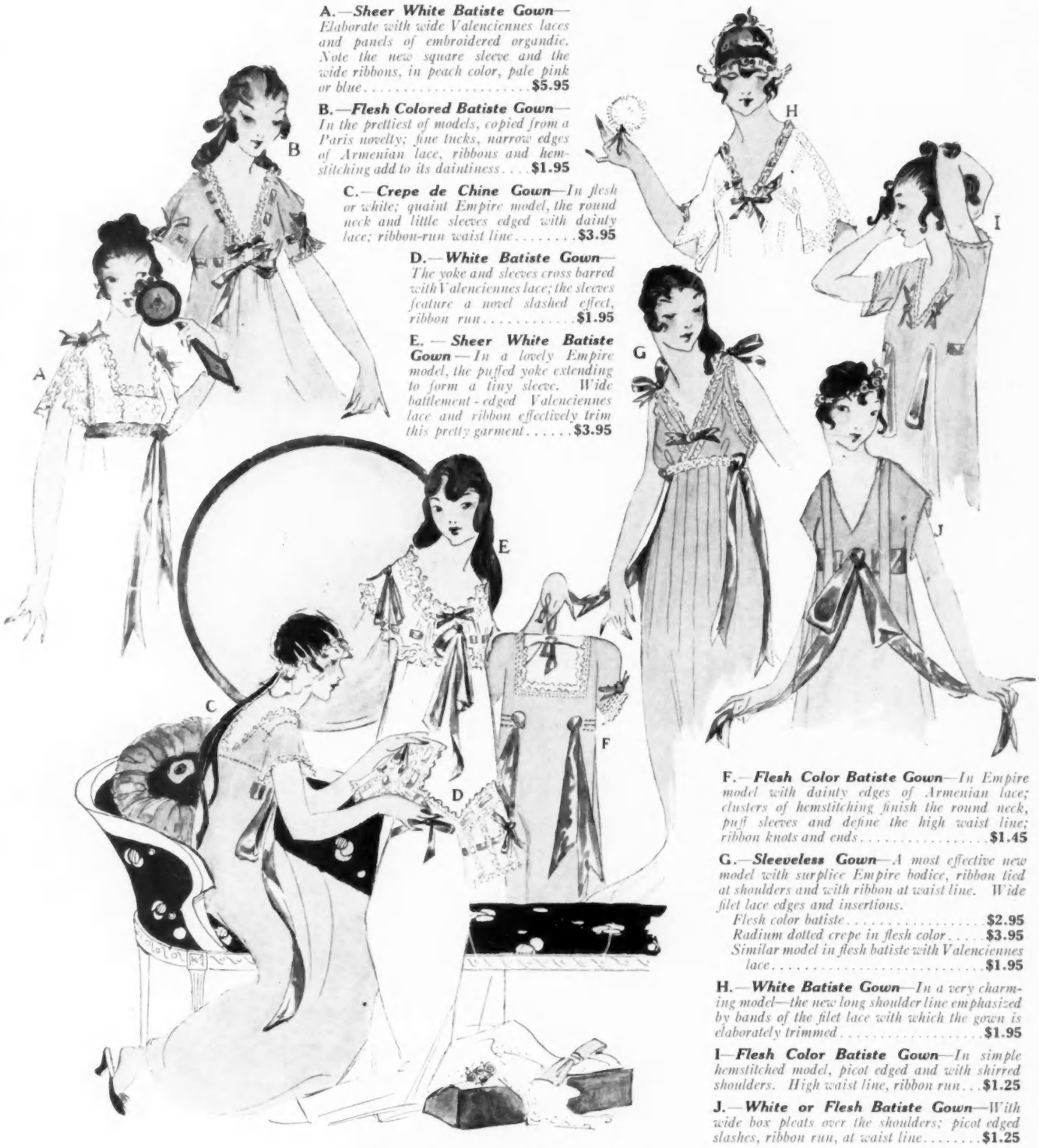

F.—*Flesh Color Batiste Gown*— *In Empire model with dainty edges of Armenian lace; clusters of hemstitching finish the round neck, puff sleeves and define the high waist line; ribbon knots and ends* **$1.45**

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G—Envelope Chemise, $2. Crepe de Chine, in white or flesh color, top finished all around with wide shadow lace and ribbon-run bandings of net—the latter also finishes the bottom.

H—Nightgown, $1.50. Batiste, in flesh color, trimmed with shirrings and light blue featherstitching.

I—Nightgown, $2. White Batiste, trimmed with French Valenciennes lace; girdle and bow of wide satin ribbon.

J—Petticoat, $1.50. Nainsook, trimmed with embroidery and Valenciennes lace.

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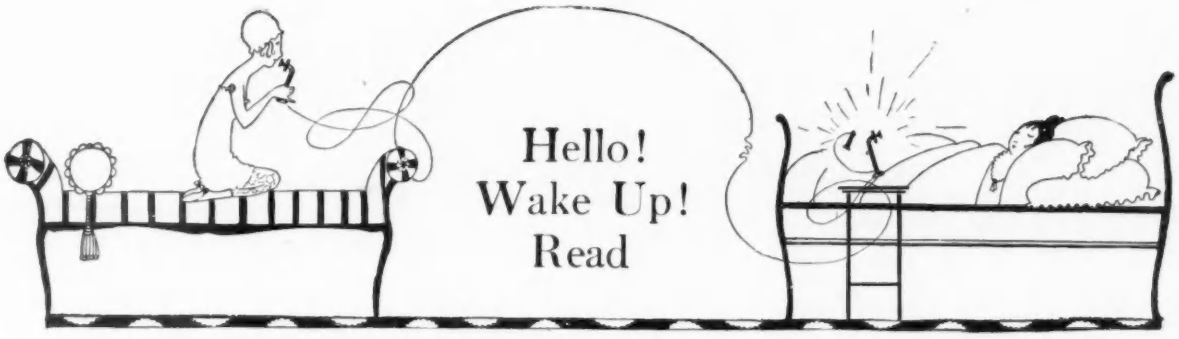

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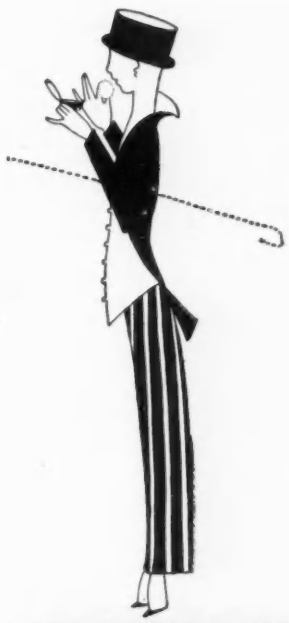

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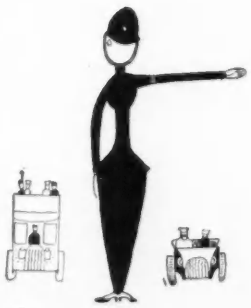

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Vogue 1-1-16

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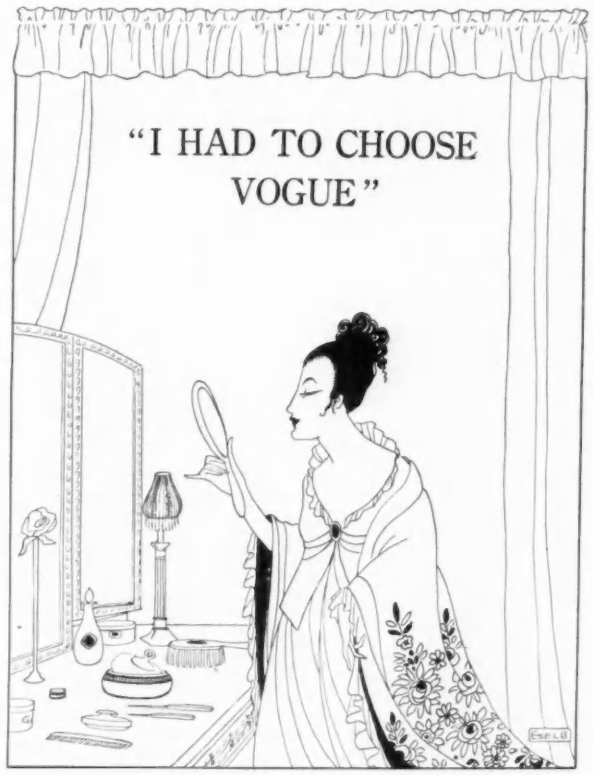

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(Continued)

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Greeting and Place Cards
(Continued)

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Hair Goods & Hair Dressing
(Continued)

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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(Continued)

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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(Continued)

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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IF you have not formed the habit of ***using Vogue*** you are not making the most of your subscription.

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On these pages we have gathered together more than 500 interesting establishments which offer you all kinds of shopping opportunities.

If you are ever in doubt as to where to find a certain article, look over the announcements on these pages. Vogue—the experienced shopper—has literally at her fingertips a whole city of shops.

When you realize what an amount of time this method will save you, you will greatly simplify your shopping. "Use Vogue."

SHOPPERS' AND BUYERS' GUIDE

443 Fourth Avenue New York City

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JESSIE L. IVORY, picturesque brass baskets, bowls, vases, decorated in period designs in old-fashioned garden flowers. The Traveler's Ink Bottle in unique designs. 2 Columbus Cir., N.Y.

NOTICE

to News-stand buyers of

VOGUE

FOR the past month these offices have been deluged with letters and telegrams from persons lamenting the fact that they have found it impossible to buy Vogue on the news-stands.

We regret that so many of our friends should have been disappointed. We should like to point out, however, that their disappointment could easily have been avoided.

Unlike other magazines, Vogue is not fully returnable by the individual newsdealer to his big central magazine agency. This means that if your newsdealer orders a copy of Vogue and does not sell it, he loses the cost to him of that copy. Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand even one more copy of Vogue than he positively expects to sell. This is why many women who expect to find Vogue always conveniently on sale are so often disappointed.

You can avoid this disappointment by the simple act of giving your newsdealer an advance order; telling the numbers you desire and asking him to hold them for you until you call.

HERE FOLLOWS A LIST OF THE FIRST TWELVE NUMBERS VOGUE WILL PUBLISH IN

1916

Check those you wish, tear off and give to your newsdealer

LINGERIE JAN. 1
☐ Smartest novelties for wardrobe and linen closet

MOTOR & SOUTHERN FASHIONS JAN. 15
☐ The trend of coming styles as seen in the Southland

SPRING DRESS MATERIALS AND TRIMMINGS FEB. 1
☐ How the Spring models will be developed

FORECAST OF SPRING FASHIONS FEB. 15
☐ The earliest authentic news of the Spring mode

SPRING PATTERNS MARCH 1
☐ Working models for one's whole Spring and Summer wardrobe

SPRING MILLINERY MARCH 15
☐ The newest models in smart hats, veils and coiffures

SPRING FASHIONS APR. 1
☐ The last word on Spring gowns, waists, lingerie and accessories

SMART FASHIONS FOR LIMITED INCOMES APR. 15
☐ First aid to the Fashionable woman of not unlimited means

BRIDES AND SUMMER HOMES MAY 1
☐ A journey "thro' pleasures and palaces" in Newport and elsewhere

AMERICAN TRAVEL MAY 15
☐ Places in our own country well worth a visit at least

SUMMER FASHIONS JUNE 1
☐ The final showing of the Summer modes that will be

IN THE COUNTRY JUNE 15
☐ Society takes to sports and life in the open

Mr. Newsdealer: Please reserve for me the copies of Vogue I have checked

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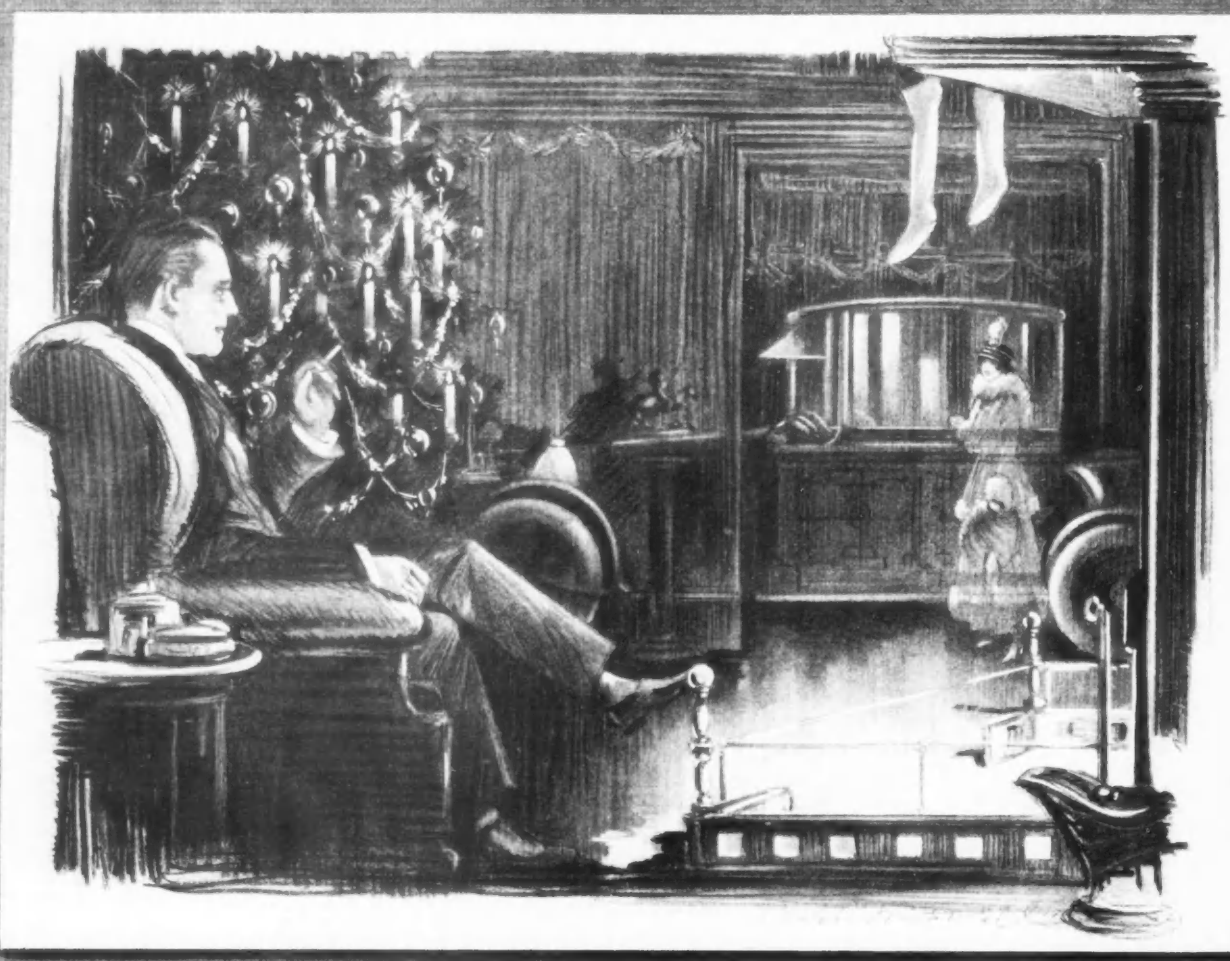

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THE Scripps-Booth car was created of a vision of quality—of the luxury of the distinctive home, of the preferences of the woman of taste, of the judgment of the man of business, of the spirit of home happenings and gifts; all combining into a vision of a car of light weight but of maximum luxury which fits naturally into the highest home atmosphere.

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SCRIPPS-BOOTH DETROIT

Scripps-Booth Company
Detroit, Mich.

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PATTERN ROOMS

You Will Be Given Advice about Your Wardrobe

The Next Vogue Will Be the

MOTOR *and* SOUTHERN NUMBER

Dated January 15

JANUARY 1, 1916

VOL. 47. NO. 1
WHOLE NO. 1036

THE MAGAZINE YOU HOLD IN YOUR HAND

"Inside the Lines of Fashion" might be the title of this number of Vogue, for it is fairly bulging with inside information—information about petticoats and chemises and camisoles and other intimacies—such lingerie as never was before, and almost is not yet, so evanescent its chiffons and laces. Perhaps the most interesting bit of practical news this magazine has for you is that, this year, the American manufacturers have copied French simplicity in underwear. "It is the war," doubtless, as the French say, and as we are learning to say as an adequate reason for everything.

Though it's a long long way to the Brides number in May, distance is deceiving when you look at this magazine, for there are sketches and descriptions of two wedding wardrobes that bring Junetime and trousseau-time very near. It brings Paris near, too, for that matter, for one of these trousseaux was made by Premet and the other by Lanvin.

In this magazine a bit of advance information you can not afford to miss is a page of straws which show that the winds of fashion blow up, at least so far as hats are concerned—and that, as you will see, is pretty far.

VOGUE PATTERN ROOMS

"Vogue Pattern Service" does not mean merely a neatly folded bit of paper with directions in cold type, it means more. It means that there is a pleasant room in which Vogue plays hostess and invites you to play guest; a place where you may call and chat about your frocks and your friend's frocks and every one else's frocks. Your coming to this room does not mean that you must buy patterns; it means that we have invited you to talk "dress" with us, and to buy patterns if you wish.

In these rooms you may not only talk dress, you may see dress as well, for there are realistic looking frocks of colored crinoline all sewed up, life-size, and convincing. Also there are lovely lengths of the new fabrics, silks, and brocades, and chiffons, and the pretty new cottons for spring country wear. So, when you are down-town shopping it is pleasant (is it not?) to drop in and rest a bit and avail yourself of Vogue's advice about clothes in general and your clothes in particular?

The pattern rooms are pleasantly and artistically furnished, and we invite you most cordially to call. In New York, Vogue Pattern Service is at home to you at 443 Fourth Avenue; in Philadelphia, at the Empire Building, 13th and Walnut Streets; and in Boston, at 149 Tremont Street.

YOUR SUGGESTIONS TO US

Any suggestions you wish to make in regard to the service rendered by the different departments of Vogue will be cordially received. Please address such suggestions to "Suggestion Department, Vogue Magazine, 443 Fourth Avenue, cor. 30th St., New York City."

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

THE MOTOR AND SOUTHERN NUMBER

The January 15 number of Vogue will live up to its name by a technically detailed article about motors, big motors, little motors, and middle-sized motors. Then it will play up to the southern part of its name by articles about the south of France, the south of America, and all kinds of souths to suit all kinds of motorists—all kinds of nice motorists.

The cover of the next (the January 15) Vogue will be by Helen Dryden

DOUCET, DORZIAT, AND DISRAELI

One of the most charming things the next magazine will do is to take you to London to see Dorziat play "Disraeli." There will be sketches of Mlle. Dorziat's gowns by Doucet, for—whisper it, though 'tis not a secret—there are rumors in the houses of the great couturiers that gowns such as these, of the late nineteenth century, are to be the models for gowns "1916." A rustling little postscript of the rumor is that the new hats are to hark back to the same period.

LONDON TO NEW YORK, VIA PARIS

After the January 15 number of Vogue has gone in and out of Piccadilly for a while with you, it will take you over to Paris, and, muffled in furs to the tip of your nose, you will step out of your motor into the salons of the couturiers. Among the tantalizing array, you will see a complete Parisian wardrobe—tailored suits, morning frocks, afternoon gowns, and evening gowns. Then from this stop-over at Paris, Vogue will bring you back to the New York shops. You will learn where you can buy what for southern wear; pretty new cotton frocks, trim linen shirts, and smart straw hats. Also there will be information about motor clothes. No one who reads the January 15 number of Vogue will be at a loss to know what is the smartest and most practical hat, coat, suit, or what you will, for motor wear.

Photograph by Ira L. Hill

MRS. LYDIG HOYT

Mrs. Hoyt was Miss Julia W. Robbins, the daughter of Mr. Julian W. Robbins. In the two winters following her début in 1912 she was constantly busy with bazaars and fêtes, for her charm and her unusual histrionic ability kept her always in demand, and since her marriage she has continued this activity. Her son, Lydig Hoyt, Jr., is now four months old

PARIS TURNS *the* CALENDAR *to* TROUSSEAU-TIME

The Place de l'Opéra Is Blocked with Limousines, for the Opera Is Open Again, and Paris Has a Heart for the Theatre—Premet, by the Turn of a Trousseau, Puts Time Forward to Sunny June

WE have often heard of incidents funny enough "to make a horse laugh," but the first time I ever saw horses weep was a few days ago; the horses wept, and no one in Paris could dry their tears. An enemy's obus containing "lachrymal gas" was being exploded in the municipal laboratory, when, in spite of precautions, the gas escaped, filled the passages and court of the casern—and proved its effectiveness. Not only did the attendants weep, but the horses and the *Gardes Républicaines*, those stalwart gentlemen in magnificent uniforms, were almost drowned in their own tears. They wept copiously until a kindly breeze carried away the "crying" gas.

THE OPÉRA AGAIN, AND MME. BERNHARDT

In spite of conditions at the front there are still audiences to fill the theatres, and after nearly a year and a half, the opera was reopened a few days ago. As much excitement was evident outside the building as inside—excitement over the mere opening of the opera again. The Place de l'Opéra was blocked with limousines as of old, and as of old the marble corridors of the great house and the grand staircase were thronged with beautiful women and distinguished men. Practically every well-known person left in Paris was there. The brilliant program was the first given under the direction of M. Rouche, who took directorship just before the war. It was a benefit performance for the Red Cross, with boxes selling at a thousand dollars, and every inch of space occupied; and the billboards have announced that many of the forthcoming performances will also be for the Red Cross.

The welcome to Mme. Sarah Bernhardt on the occasion of her reappearance on the French stage must have delighted the heart of that intrepid woman, who for a generation has thrilled her audiences with her golden voice and charmed them with her wonderful personality. It was not merely enthusiasm, it was delirium on the part of the great audience at the *répétition générale*, which welcomed from its heart the woman whose art has been so long termed divine.

"Les Cathédrales," which Mme. Bernhardt presented, is a one-act play in verse, written by one of Mme. Bernhardt's favorite poets, Eugène Morand. In the shadows of night, the cathedral of Rheims and the other famous old cathedrals of France pour out their sorrows and pray for their sisters of the invested—the French will not say "lost"—provinces. Sarah Bernhardt had the rôle of Strassburg, and if Alsace could speak, if this great province could utter the grief that has filled her heart for so many years, one felt that she would have spoken with the same thrilling accents, the same proud pathetic voice.

We see darts; we imagine steels; and then we ask ourselves if the new mode is to be molded to the figure as in this Premet suit for Mlle. Forzane's trousseau. At least this is the prophecy of more than one new model

To speak of stage frocks as well as of stage productions: Mlle. Dorziat, who is to appear in London in "Disraeli" about the first of the year, is having her frocks for the part made at Doucet's. They are quaint old-time creations, bustled and trained, and in soft rich silks, and Mlle. Dorziat is lovely in them.

THE FORZANE TROUSSEAU

Some of the loveliest frocks of the season were made by Premet for Mlle. Forzane, who was married to M. Nyegaard. M. Nyegaard volunteered as a member of the French aviation corps, and he recently had a thrilling escape when his machine fell two thousand meters.

A charming tailored suit of the Forzane trousseau is shown on this page. It is of white serge trimmed with stitching to resemble braid. Three most original frocks of her trousseau are sketched on page 20. The one at the lower left has a cream tulle collar, a snug little black faille bodice, and a three-flounced skirt, —one flounce black tulle and two black faille. The bandings are ermine.

The frock in the lower middle of the following page has a black velvet bodice, and black tulle sleeves and skirt over white. The skirt is hoop-banded with black velvet and kolinsky. At the lower right is a smart little frock of black faille, its pockets outlined with narrow skunk bands. Over a collar of looped blue ribbons falls a turn-over collar of white chiffon.

Three other frocks of the trousseau Premet made for Mlle. Forzane are illustrated on page 21. The one at the upper left is of dark blue serge, with pockets and collar of black faille embroidered with silver thread. The fur is kolinsky. In the middle at the top of page 21 is a black faille frock with a collar of black velvet. The girdle of silk cord finishes under a silk cord ornament. At the upper right of page 21 is a blue serge frock from the Forzane trousseau. It is trimmed with black silk stitching and collared with gray fur.

AS TO COLORS—DARK

As to the colors of the new French frocks in Paris, they are dark. Dark colors are worn

One of the picturesque tangents at which fashion flies off during this season is represented by this long leather coat seen in the Bois

A pretty camera pantomime under the trees in the Bois, with fashion to play one of the leading parts and pretty women to play the other

Woman will take a tuck in almost anything at the behest of fashion, but one seldom sees a suit tucked like Mlle. Lancret's

everywhere; there is much black, often trimmed with taupe, much blue, and a great deal of gray. Soldier blue has practically disappeared; its place is taken, if military effects are aimed at, by khaki. Yet one sees very little khaki, except the simple suits and cloaks worn by children. However, Lady Muriel Herbert, on a recent visit to Paris, wore a tailored suit of khaki with an extremely short plain skirt above stout, high, russet boots. Her jacket was as nearly like the khaki "service" overcoat as it was possible to make it, and on her arm she wore the brassard of the Red Cross.

Several new tailored suits are made of castor cloth, which is a grayish beige, a beautiful soft color. White serge and jersey are being made up in frocks for the south, the jersey is bound with braid, and the serge is simply stitched and trimmed, sometimes, with white cord.

Blouses of white satin, chiffon, or Georgette crêpe, to be worn with tailored frocks, are collared high across the back of the neck only,

A tulle collar splashes up about her face and velvet hoops billow her skirt. The three frocks sketched were made by Premet for Mlle. Forzane

A most "stand-offish" peplum of tulle below a most becomingly "come-onish," slim little drawn-in waist, and Mlle. Forzane to wear it

Premet has taken a fancy to trimming things with rows of stitching to simulate braid, and in this black faille frock it comes in charmingly

and are open in front to show the hollow of the throat. Two shades of chiffon are frequently employed in the same blouse; black and white, violet and white, and gray and white are favorite combinations. Always the body of the blouse is white, and the color is added in some way.

As to boots, after trying tops of all colors, the Parisienne has finally decided on white or castor boot tops. Beige tops, unless they match the costume, are no longer really smart. Only the short vamp of the boot is black. A. S.

One expected the little jacket to go to much greater lengths, but hearing that pockets were to come with the skirt, it sent regrets at the last moment—as you see

A most charming frock of the trousseau was of black faille oddly stitched at the shoulders and naively girlish of skirt. The frocks sketched on this page were made by Premet for Mlle. Forzane

Dark blue serge, with the Premet rows of close-together stitching that present a soldierly braided appearance with the keen edge of militarism taken off but with none of its decorativeness dulled

Alike as two twins, except as to their eyes and mouths and noses and hats, were Mlle. Gaby Boissy and Mlle. Alice Clairville, snapped in the Bois on a sunny day

"One of the black and white effects": her frock and hat and the bobs on her furs are the black; her scarf and muff are the white; and she is the effect

Why did they do it? Well if you saw any one so prettily booted and pocketed, wouldn't you want to find a couple of twins and look likewise? So did they—and so they did

CHARMING BITS FROM A TROUSSEAU LANVIN-MADE FOR A MOHAMMEDAN BRIDE

SHINY BEADS AND RIBBONS MARK EVERY PIECE OF THE TROUSSEAU "LANVIN"

Of "grége" chiffon, gold embroidered, is the frock above; a braid ornament and tassels back up the pretty bravado. The bit of fur, which present is scarcely noted but being absent is conspicuously so, is furnished by bands of Russian kolinsky

A naive little frock of pale rose crêpe de Chine with a bodice modestly high and a skirt that is long. There are flowers of colored beads for some trimming, and some for piquancy, and cordings for other trimming. The frilly collar is white tulle

To make up for shortness at the hem of the skirt, the veil of the wedding gown was satisfyingly long and supplemented by a short second veil. Point lace and satin also did what they could to placate tradition, but the bouquet was—as you see it

Attached to a shiny boutonnière of beads is the quaintest of bed jackets, above, quilted and short. The bit of a collar is white for becomingness near the face, and the rest of the diminutive affair, little round buttons and all, is blue silk, rose-lined

LANVIN PLANS, *a* MOHAMMEDAN *is her* PROPHET

For the Bride of a Banker of Alexandria, Lanvin Made Trunks Full of a Number of Things

When sensation enough is accomplished by mere length, a frock may rest on its laurels and, for the remainder, be quite as simple as it may wish modishly to be

ONE of the loveliest bevies of gowns and hats and negligées and things in all Paris is that which Lanvin has made for a little Mohammedan bride. She is Mme. Ismalun, and her husband is a banker from Alexandria; and her trousseau was a caravan fabulously rich and lustrous.

The most wondrous lustrous thing of all the trousseau was the bridal gown, of course. As shown in the sketch on the opposite page, the gown made up for its shortness by a tulle veil, generous to the extent of a second veil; the second veil was small and square and veiled the bride's face, orange flowers and all.

A great deal of the gown was of point lace, and the rest was white satin with shirred silver ribbons and other ribbons weighted with orange flowers like those on the silver shoes. The collar was as you see it in the sketch: a band of silver ribbon with a fountain of tulle springing up about the face.

LANVIN LOOPS

Some of the unusual pieces of the trousseau are described here. That Lanvin's fancy has been caught in loops of ribbon is shown in the frock at the upper right on this page as well as in the wedding gown. This frock was of blue and *grégé* chiffon. The upper part of the dress of the *grégé* chiffon was trimmed with black and gold embroidery and hung with straps and loops of dark blue grosgrain ribbon.

As if to controvert the rule of shortness laid down by the frock just described, Lanvin almost swept the floor with another frock of the trousseau, the one at the upper left. Satisfied with the sensation of length, she left the frock just as simple as it well might be. It was of white Georgette crêpe with not a thing for trimming but shirred bands of blue silk. The collar was just a collar—white tulle.

Of palest pink Georgette crêpe was the negligée shown at the lower right, which gave Lanvin an opportunity to use her favorite trimming of the season, crystal beads. Zigzag rows of the crystal beads encircled the skirt, the sleeves, and the waist, and outlined the deep V of the bodice. The buttons, which frankly buttoned, were crystal; the sash was pink satin ribbon.

SHINY BEADS

Even the quaint little bed jacket at the top of the opposite page had its quota of shiny beads; a saucy boutonnière of one bead rose and a knot of bead leaves was conspicuously present. The jacket was quilted on all the edges except the top edge, which was finished with a collar of white embroidered tulle. The material was blue silk lined with rose colored silk.

Loops of ribbon, which mean "Lanvin 1915" as surely as temple bells mean "Mandalay," are hung prodigally over a frock of "grégé" chiffon and blue chiffon

Egyptian straight is the blue serge frock at the left with hieroglyphics done in gold and black embroidery. The collar is emerald green cloth, which also edges the V neck and the sleeves. The black beaver hat throws Egyptianism to the winds in a cockade of the French, French

Lanvin is written large in signature after signature of crystal beads and in a youthfulness of line particularly Lanvin's, in the negligée sketched at the right. The material is palest pink Georgette crêpe and the narrow streaming sash is loops of pale satin pink ribbon

THE DÉBUTANTE COMES OUT

Photograph by Alice Dupont

Miss Geraldine Fitzgerald Adee, daughter of Mrs. Ernest R. Adee, will be given her first ball at Sherry's on the night of December 27

© 1915, Mr. and Mrs. Braden

Miss Lilian A. Palmer is introduced by her mother, Mrs. George Quintard Palmer, on the eve of Christmas at a dance given at Sherry's

TO-DAY'S débutante no longer makes one plunge into society; instead, she drifts gently into it, so that when the time for her début comes, she is no longer a shy little maid who has just stepped out of the schoolroom and to whom her formal facing of the world means the discomfort of unaccustomed things. This change from an old to a new order for the young girl is due in part to the country life that has become for families with estates the accepted way of living for a good part of the year. This is a manner of life that gives to all the members of the family a chance to mingle generally in social life, for the children have their dances and and lawn-parties, and there are always sports as well as more formal functions for those who are a little older.

It used to be considered essential only for the young girl to accompany herself in a French chanson on the spinet, to work a sampler, to have a little experience in the stillroom, and to tread a stately measure; then—then, somehow, she was thought finished for her social duties. But to-day, fortunately, she does not enter upon them so entirely inexperienced. Mothers and fathers make companions of children, with the consequence that, in town as well as country, they have enough experience at minor social affairs to relieve them of awkwardness. At junior dances, tennis tournmaents, and luncheons given for boys and girls who

This and the photograph in the middle of the page by Rochlitz

Miss Rhoda Fullam, débutante daughter of Rear Admiral William F. Fullam, U. S. N. Miss Fullam is photographed in the bridesmaid's gown she wore at the Belmont-Andrews wedding last season in Newport

Miss Marion Townsend (left), daughter of Mr. J. Allen Townsend, was presented at her father's home on December 10, a début that launched her into a merry season. At The Three Dances given at the Plaza, Miss Townsend's mother was a patroness

Miss Mary I. Francke (right), daughter of Mrs. Lindsley Tappin, will make her formal bow to society at a reception at Sherry's on December 27. Miss Francke is a great-granddaughter of the late Daniel Huntington, and a descendant of Washington Irving

Miss Rosalie G. Bloodgood (top of the page), daughter of Mr. Wilber Bloodgood, was introduced at her home at a "thé dansant", followed by a dinner and informal dancing in the evening. Miss Bloodgood is a great-granddaughter of William C. Brownlee, son of the Laird of Torfoot, and of Christian Geoffrey Gunther

Miss Helen G. Alexander, daughter of Mr. Henry Martyn Alexander, returned early in December from Tuxedo Park to her father's town house, where several dinners were given for her. Mrs. Newbold LeRoy Edgar, an aunt of Miss Alexander's, will give a dinner-dance for her niece at the Ritz-Carlton

Miss Marion C. Dinsmore (photographed in the middle below) is the daughter of Mr. William B. Dinsmore. Miss Dinsmore received with Miss Bloodgood and her mother at Miss Bloodgood's début, and was one of the débutantes to make the annual autumn ball of the Tuxedo Club, an unusually brilliant one

Miss Madeleine M. Carey, daughter of Mr. Frederic Foster Carey, was introduced this season at a dinner-dance at Sherry's. With the delightful round of dinner, dance, and house-party, Mr. and Mrs. Carey have entertained for their daughter and for her cousin, Miss Marion C. Dinsmore, both débutantes

Photograph by Campbell Studios

Photo by Roehlitz

Two photographs by Ira L. Hill

are still in the schoolroom, they learn many lessons concerning social obligation. In this way youth forgets to be self-conscious and provincially sensitive, and is ready to render service graciously,—the basis of fine society.

In this preparatory training of the young girl, it is particularly the father's task to instruct her in the principles of business. Even the girl of fifteen years is now taught to keep accounts, to manage a check book, and to understand the rise and fall of the market and the problems of investments. To guard against the danger of cultivating a commercial spirit, the wise father never fails to impress upon his daughter the responsibilities of wealth, and to show her that her duty is a much greater one than that of her companions who have not inherited fortunes.

The education of the modern girl includes more than graceful accomplishments; from her seventh year, tutors and governesses are chosen who shall give her a classical foundation. The daily hours of study are balanced by much time spent in outdoor sports. Skating clubs are the smartest associations of the moment, and many affairs are held at the St. Nicholas and at the Biltmore rink, which was organized for the benefit of the *Secours National* by Mrs. Whitney Warren.

But to return to the girl and her coming-out party—it has been apparent this year that less than ever before is the very large and formal reception to be the means of introducing the débutante.

Twenty years ago, a coming-out party was as elaborate and as much trouble as a wedding. But now, though the girl has twice the confidence of the débutante of the past, she is not required to go through such an ordeal. This season in particular has been marked by an absence of big functions. Many débutantes have appeared at a luncheon or a dinner, followed by the play and a dance. There have been one or two large teas, but the balls are much more popular, and the Junior Assemblies under the auspices of the Junior League,—dances to which all the débutantes flock,—have been the setting for the coming-out of more than one débutante.

Miss Rita Norrie, a daughter of the Countess Odet de Jumilhac, was introduced by her aunt, Miss Norrie, at a ball at Sherry's on December 20. Miss Norrie is known as an unusually beautiful girl. Among Miss Helen Alexander's entertainments was a dinner dance given by her

FIVE OF THE MANY AND MUCH-FÊTED DÉBUTANTES WHO WERE PRESENTED TO SOCIETY IN THE EARLY WINTER

Photograph by Aimé Dupont

Photograph by Rochlitz

So near an age they are sometimes called the Kimball twins are Miss Kathryn and Miss Virginia Kimball, daughters of Mr. H. Ingalls Kimball, who made their débuts on November 30. Like their mother, the débutantes have spent much time in Paris, ~~and they have~~ the naïveté of the French "jeunes filles"

Photograph by Kazanjian

Miss Grace Bristed, the daughter of Mr. Charles Astor Bristed, is a fêted débutante; Mrs. Drexel Dahlgrén gave her a luncheon at Sherry's, Mr. and Mrs. George E. Turnure a dinner at Sherry's, Miss Annie Leary a dance at her town house, and her parents a dance at the Colony Club

Photograph by Aimé Dupont

At the upper right is a photograph of Miss Sarah E. Larkin, the daughter of Mr. Adrian Larkin. Miss Larkin made her début at a dinner at Sherry's, preceding the Junior Assembly on November 30, when a number of her friends were also presented

A daughter of Mrs. Drexel Dahlgrén of Lenox, Massachusetts, Miss Madeleine Dahlgrén, made her début at the Colony Club. Miss Dahlgrén is an expert automobile driver; in the Berkshires this summer she is said to have driven the fastest racing machine ever driven by a woman

Photograph by Lafayette

Miss Florence W. Gilbert (left), the débutante daughter of Mrs. Cyril Dugmore. Major Cyril Dugmore of London has been in New York with his wife, formerly Mrs. Bramhall-Gilbert, on a few weeks' leave of absence from the front

Miss Irene Langhorne Gibson (right), daughter of Mr. Charles Dana Gibson, will be presented both in New York and Richmond. By virtue of enthusiasm, Miss Gibson was a very successful vendor at the "Soldiers' Toyland"

Miss Muriel Conkling (below), a daughter of Mrs. Alfred R. Conkling and a granddaughter of the late Eastman Johnson, the well-known artist, was introduced at a tea at the residence of her grandmother, Mrs. Eastman Johnson

© Marceau

Photograph by Koehlitz

After the friendly fashion of sisters, the Misses Aileen B. and Adelaide E. Sedgwick (left and right), daughters of Mrs. Henry Sedgwick, made their début together on the afternoon of December 10, at Sherry's

aunt, Mrs. Newbold LeRoy Edgar. Miss Elizabeth Howard, a daughter of Mrs. Thomas H. Howard and niece of Mrs. J. Laurens Van Alen and of Mr. William Post, was given a dinner dance at Sherry's in December, by her great-aunt, Mrs. Frederick Vanderbilt.

Among the other débutantes, for whom brilliant entertainments have been arranged are the Misses Katharine de Berkeley Parsons, Geraldine Adee, Madeleine M. Carey, Grace H. Jenkins, Alma de Gersdorff, Marion Townsend, Jeannette Blake, Isabel Yeomans, Mabel W. Alker, Mary Hartshorne, Isabel Stettinius, Katharine Crosby, Grace H. Colgate, and Ethel H. Simmons.

Two photographs by Ira L. Hill

"AH, BUT IT IS AN EVENING DRESS," I PROTESTED AT PAQUIN'S SALON, THEN HASTENED TO COVER MY FAUX PAS, AND LOOK AS THOUGH I HAD BEEN ACCUSTOMED TO THAT SORT OF LINGERIE ALL MY LIFE

Little modesty pieces of embroidered white tulle supplement the narrow ribbon shoulder straps of the nightgown at the left. It is white crêpe de Chine with its edges à jour

Of lace, of very thin lace, with a sophisticated bodice trimmed in red, blue, and green silk flowers and a white tulle frill. Yes, it's an evening gown in a way, that is, a nightgown

Though they are not, of course, to be worn together, the nightgown at the upper right and this combination of lace and tulle to match it seem to add substance to each other. And indeed they may well be the "substance of things hoped for," so charming their insubstantiality

Severe (that is, severe for Paquin) is the design of these flaring "culottes" that look like nothing so much as a little girl's skirt. They are of rose chiffon to match the chemise at the lower right of the opposite page, and are edged with white tulle bands set in with "entre-deux"

Reserved almost to untrimmedness and modest almost to opaqueness is the nightgown at the left. Citron crêpe de Chine is the material, and there are ruchings and cordings of itself at neck and wrists and waist-line, and an unusual row of small yellow buttons up the front

Sketched at the right is a nightgown of white crêpe de Chine. The lower part is prettily box plaited on to a wavering embroidered yoke. The sleeves, of no less insubstantiality than embroidered tulle, are weighted to the arm with silk flowers and slashed unexpectedly

THE SHEER FOLLY OF IT

From the Modest Opaqueness of Muslin and Nainsook, Paquin Leads Us to the Transparencies of Chiffon and Tulle, and She Who Looks Back to Muslin Turns Quickly to Catch Up with Paquin

Chiffon reinforced—if you call it reinforced—by ruchings of tulle plunges one heart deep into sheer folly. The shoulder straps and the other ruchings are run with rose ribbons tied in puffy bows at the ends, and are set in Malines lace

Pink crêpe de Chine, and insertions and edgings of imitation Malines lace, and pink ribbons drawn through shirred white tulle, and the price—this is a secret—the price of such garments is not so high as one might have expected

NOT content with designing the dazzling array of frocks which were sent some weeks ago to New York, the great houses of Paris have of late been devoting their inventiveness to lingerie, and the result is such a collection of lingerie as never was before. A facetious person, turning these pages, might be inclined to say that a great deal of the lingerie "never was yet," and in truth, modern undergarments have reached a point of sheer nothingness which could scarcely be surpassed.

LACE AND LACE ALONE

From nainsook, muslin, and crêpe de Chine of substantial thickness we have passed at the bidding of Paris to Georgette crêpe, chiffon, organdy, and tulle; but it has remained for Paquin to drop us plump into lace, nothing but lace, and very thin lace at that. But we will wear it, just as we wear all the other creations of the rue de la Paix.

"But it is an evening gown," I protested, when first I beheld the lacy airy nothing sketched at the upper right of the opposite page, with its sprays of colored silk roses and its tulle frills. The *vendeuse* smiled. "Yes, an evening gown—a nightgown," she said, arranging the folds with care. So I hastily assumed the air of having been always accustomed to lingerie like that, and calmly inspected the next bit brought out for my approval, the exquisite little combination of Valenciennes lace to match the nightgown. The combination is sketched at the left in the middle of the opposite page.

BY WAY OF BEING DIFFERENT

There was a movement at my elbow and an English voice murmured, "A bathing costume, I expect," and then voice and owner drifted on. No matter what name anybody, English or otherwise, named them, the garments were hopelessly lovely, perfect to the last silken bud, to the last thread of the delicate lace. And the price (this is a secret) is not so tremendously high as one might expect.

Just by way of being different the nightgown shown me next, at the lower left, on the opposite page, was reticent almost to severity, and modest almost to opaqueness. It was of citron colored crêpe de Chine, primly shirred and corded. Narrow threadwork insertion joined the tiny frills at the waist-line, wrists, and neck.

Were brevity really the soul of wit, the demurest little garment in all Paris, white embroidered muslin with a wee edging of lace, were the wittiest thing in underwear

A fine feint of being stitched is made by the merely pressed-in plaits of a pink chiffon chemise with bands of white tulle set-in with borderings of "entre-deux"

A row of tiny crêpe-covered buttons marked the middle front. Paquin had other such nightgowns also, two of which were charming in white crêpe de Chine and embroidered tulle, as shown on the opposite page.

HEART DEEP IN FOLLY

Other examples of severe lingerie—severe for Paquin—were the chemise sketched at the lower right on this page and the *culottes* to match sketched at the right in the middle of the opposite page. These were made of pale pink chiffon and white tulle. The groups of plaits on each side of the chemise were pressed merely, not stitched.

After this short respite of severity I was again plunged heart deep into folly by the chemise at the upper left. Its most substantial boast was a short length of pink chiffon. Above this and below it, but well above the knees of the wearer, were rows of cobwebby Malines lace reinforced—if you call it reinforced—by rows of pale rose satin ribbon run through shirrings of white tulle.

A. S.

THE SEMBLANCE OF INSUBSTANTIALITY THAT MME. LANVIN GIVES HER CREATIONS IS HALF THEIR CHARM, AND THEIR ACTUAL SUBSTANTIALITY THE OTHER HALF

It is just as short, and just as sheer, and just as daintily severe as it is engaging, this Lanvin chemise at the left; and its trilogy of short, sheer, and severe is not more truly French than its engagingness. It is of pale rose Georgette crêpe to match the combination at the right, and like it is embroidered in pastel rose and blue, and lightly corded

Pale rose Georgette crêpe, a basket or two embroidered in old-blue and rose, a few hand-run corded tucks, "cocottes," and the name of Lanvin, and one has indeed a combination. "Cocottes" is the name of the trimming, which somewhat resembles the angular chickens folded in paper by children and by them endearingly called "cocottes"

The chemise above speaks briefly for the charm of a set of garments of pale rose batiste set with puffings of white tulle, plain and embroidered, a little handmade Valenciennes lace, and a rose ribbon or two to save the garment from backsliding. There are plaits in the batiste in front, and tucks at its hem

The semblance of insubstantiality and the fact of substantiality is well illustrated in the garment above. Puffings of white tulle, some of them embroidered, with a ruffle of the embroidered tulle, certainly are not of the things we have long with us; but à jour in rose batiste their life is happily prolonged

Lanvin has spoken so charmingly for the gown that is really high at the neck and is sleeved, that it is little wonder the world generally agrees with her. This gown belongs with the set of rose batiste and white tulle pieces of which two are shown in the middle above and one at the lower left on the opposite page

To match the chemise and combination at the upper left and right, Lanvin completed the set with a nightgown, and it opens down the front! (Really French nightgowns often do, be it ever so despised a fashion here.) The gown, too, is of pale rose Georgette crêpe, pastel-embroidered and ever so slightly corded

The UNSEEN GOOD WORKS *of* LANVIN

Mme. Lanvin Builds Her Foundation with Reserve in Length and Breadth and Trimming, but Spares No Pains for Beauty and for Charm

DOES Mme. Lanvin really design all her delightful creations herself, or does she merely rub one of her beautiful lamps, like Aladdin, invoking some powerful djinn, all fire and blue smoke, and conjure him to make them? One can hardly help suspecting Mme. Lanvin of black magic, for whatever one sees in her restful gray salons shows always a surprising and peculiar charm—clearly the touch of the wizard.

Mme. Lanvin is making an exquisite *chemise de nuit* of pale rose Georgette crêpe, as shown at the lower right of the opposite page. It is belted, this nightgown, and finished with *cocottes* (little pointed folds) of crêpe. A bit of embroidery in pastel tints, old-rose and old-blue, decorates the left side of the—is it a bodice or a deep yoke? The chemise and combination accompanying this nightgown are daintily simple; they are illustrated in the upper corners of the preceding page.

Georgette crêpe, tulle, and embroidery are employed by Mme. Lanvin for a most interesting set of four dainty garments sketched at the preceding page and at the left below. These are of silken rose colored batiste, soft puffings of tulle, real Valenciennes lace, and embroidery. The tulle and the embroidery are neither white nor really cream color, but the new "shade between," and rose ribbons are added here and there.

Mme. Lanvin always succeeds in imparting to her creations a freshness, a certain naïveté, which is really irresistible. She has just made the *robe d'intérieur* of white tulle, Irish lace, and rose colored satin ribbons shown at the right. The ribbon is drawn through shirrings of tulle and knotted to complete a skirt prettily tucked.

The greatest art about many French creations is that there is so little intricate detail to describe, as in the garment above. The Georgette crêpe, a delicately pale rose as so much of French lingerie is, is simply embroidered—but exquisitely, in the finished Lanvin fashion

A puff or two above and a puff or two below is of white tulle plain and embroidered, and in between is rose batiste, as in the other pieces of the set, on the opposite page. Embroidered tulle ruffles continue the good work of the "culottes," and rose ribbons detain the camisole

The Lanvin touch has an irresistible freshness about it, and tulle is the material for such a touch as that. The negligée above is of white tulle, delicately tucked in the skirt and given body and color by old-rose ribbons run through puffings of tulle set off by Irish lace

The restraint of this garment is its chief charm—a restraint exercised in its height, its length, and its breadth. Russian lace Lanvin used on it, for its heavy yet open weave is in original contrast to the softness of the pale rose Georgette crêpe with which it is combined

NEGLIGÉES, PILLOWS, AND THE BOUDOIR ITSELF FORM A TRIPLE ENTENTE TO THE MUTUAL SATISFACTION OF ALL

Pink chiffon flounced with thread lace and garlanded with pastel satin flowers makes the negligée at the right. Behind the figure are the newest down boudoir pillows. All are elaborately worked with embroidery and lace inset in linen over covers of satin of any desired shade. Negligée and pillows from B. Altman and Company

A daintily French pattern is embroidered in pink on a pink crêpe de Chine handkerchief case trimmed with matching ribbon; Coulson

Lingerie pillows are now consecrated to the boudoir. That at left above is of embroidery, French laces, and satin; Gebrüder Mosse

The boudoir pillow at the left is of very fine handkerchief linen, hand-hemstitched and hand-embroidered; Gebrüder Mosse

Two photographs above by Ira L. Hill

An agreeable variety is obtained by mingling the plainer pillows like the square one (left above) with pillows like that at the left, in which the handkerchief linen is inset with lace, worked with solid and cut-work embroidery, and edged with fine Cluny lace; Walpole

The feather weight to hold the delicate folds of pink chiffon is found in the white marabou which edges skirt and jacket. Thread lace is used on jacket top and sleeves and the ribbon girdle is caught with satin flowers, as are the elbow sleeves; B. Altman and Company

SEEN on the STAGE

The Washington Square Players Prove Themselves Worthy the Highest Praise—A Comedy, and Two Plays without a Reason

By CLAYTON HAMILTON

Photograph by James & Bushnell

Though no one can find other reason for its existence, "The Chief" is justified by the fact that it affords scope for the superbly finished art of John Drew, master of high comedy

Photograph by Ira L. Hill

Photograph by Sarony

Laura Hope Crews embodies the charm of Cynthia, from whom "the chief"—otherwise the Earl of Yester—is long separated by interventions, machine-made only to prolong the play for three acts

THE work of amateurs who enter into competition with professionals must be measured by the same critical standards that are applied to the work of those they seek to emulate. The intention of the amateur is nearly always worthy, for not for nothing—so to speak—can anybody be induced to work for nothing; but the finally important thing in art is not intention but accomplishment. Criticism should, of course, be sympathetic, but it should also be disinterested; and to praise an amateur for what he meant to do without questioning the degree of his success in translating his intention to fulfilment would be to cast aside all standards and reduce the art of criticism to a kindly craft of patting people on the back. In art, as in athletics, an amateur who enters the professional arena must sacrifice all claim to the particular allowances that are appropriate to the special status of the non-professional. When people undertake to run a theatre, they should run it well; and whether they are paid, or pay, to run it, is a question of no consequence to criticism.

This rigorous statement has been made in order to deter the reader from the fallacy of discounting whatever may be said in praise of the Washington Square Players. This worthy group of amateurs began with good intentions, but they have rapidly proceeded to the point where what they do is equal to what they meant to do. Their first production of the present season was a little disappointing. The program was enlivened, to be sure, with "Helena's Husband," by Philip Moeller, the most rollicking and thoroughly delightful of all the plays which the society has yet presented; but the gross impression made by the other three items on the bill was a little doleful and distinctly disappointing. Now, however, in their second effort of the season, the Washington Square Players are presenting a program of four one-act plays that deserves to be considered side by side with the best of our professional productions.

The most promising thing about the Washington Square Players is their demonstration of a capacity for swift improvement. Their acting, which at first was merely amateurish, is rapidly becoming amateur; and a chasm of difference has been overleaped in the transition from the one state to the other. Still more notable, perhaps, is the improvement in their stage-direction. They now play with a proper sense of *tempo*, though this sense was singularly lacking in the orchestration of the performances which they exhibited last spring. In the important detail of decoration, they have already surpassed the majority of our professional producers; and the stage-settings of the four plays on their present program are most artistic and more beautiful than most of the settings that can now be seen in the theatres on Broadway. Finally, in the prime detail of their selection of plays to be presented, they have at last succeeded in satisfying the most cultured taste. Their present bill is offered as a study in Comparative Comedy. One of the plays was written by an Austrian, another by an Italian, another by a Frenchman, and the fourth by an American. A somewhat surprising note of sameness is notable in this comparative exhibition, for all four of the little plays descant upon the struggle between sincerity and insincerity; but to hear the same theme discussed from four different points of view—each of which is suggestively, if not definitely, national—is a privilege that is rarely afforded by the contemporary theatre.

The entertainment now offered by the Washington Square Players at the Bandbox Theatre, at fifty cents and one dollar, is more interesting than the vast majority of those entertainments which are offered on Broadway at twice these prices. This much must be said, in fairness, before we proceed to a more detailed examination of the four plays which constitute the current bill at the Bandbox.

THE WASHINGTON SQUARE PLAYERS

"LITERATURE," by Arthur Schnitzler, is a playful minor product of the most brilliant writer of satiric comedy in the world to-day. This piece has been previously acted several times in New York City,—notably by Miss Katherine Grey half a dozen years ago; and it

Photograph by McClure

The bubbling humor of Mary Nash, above, makes Lady Rosamund, the competent husband-defier of "The Liars," a most engaging character

Alice Gerstenberg, a young Chicago playwright, is the author of that novel playlet "Overtones," presented by the Washington Square Players

© Reutlinger

Lillian Greuze, a pupil of the divine Sarah, made her American début as the vivacious heroine of a merry sketch called "English School," which formed part of the program given at the Metropolitan Opera House for the benefit of the French Société Fraternelle des Artistes. She appears every other week in repertoire at the Théâtre Français

will therefore be sufficient to remind the reader of its theme. The heroine, named Margaret, has been dragged out of a shabby Bohemian circle by a nobleman, named Clement, who intends to marry her; but, as a final farewell to the life that she has left behind her, she publishes a passionate love-story. Shortly before the date that has been appointed for her wedding, her former lover, Gilbert, calls upon her and presents her with a copy of his latest novel. This, also, is a passionate love-story; and, during the course of the narrative, Gilbert has anonymously printed the actual letters which had passed between himself and Margaret when their love was at its height. A discovery of this fact fills Margaret with consternation; for she has printed the same letters in her own novel and now trembles lest her intended husband should compare the two books and induce an apprehension of the truth. Her fiancé, however, has already persuaded her publishers to suppress her volume, and he subsequently reads the novel of his rival with no recognition of the source of its material.

"Overtones," by Alice Gerstenberg, the young Chicago playwright whose dramatization of "Alice in Wonderland" attracted sympathetic attention a year ago, is notable for a novel and exceedingly ingenious idea. Two women are disclosed chatting over a tea-table; and the primary dialogue details the ordinary commonplaces of polite conversation. Behind each, however, stands a shrouded figure which represents the real self of the character; and these two "overtones" as they are called, interject a secondary dialogue which is thoroughly sincere and not at all polite. The idea of this unusual play is perhaps more interesting than

(*Continued on page 86*)

Photograph by White

Specialist in lovers is Leo Ditrichstein, who follows "The Phantom Lover" of last season with "The Great Lover" of this year,—a clever comedy laid behind the scenes at the opera, in which he appears as the much loved and often loving baritone who is capable of real self-sacrifice and is not crushed by it nor unable to love again

The admirable settings which she designed for it added much of beauty and interest to the modernized version of "The Liars," in which Grace George appeared. The furnishings were largely green lacquer and Chinese Chippendale

Dainty enough to have come out of an 1848 bandbox was Lydia Lopokova as the fair young countess in "Whims," that bit of Dresden china done in delicate dialogue, one of Alfred de Musset's infrequent dramas

Florence Enright and Frank Conroy, as the lovers, add glory to the Washington Square Players in "The Honorable Lover," by Roberto Bracco, a comedy which ends in satiric fashion with all safe except real honor

Birds sing, water splashes, sunshine glows, and flowers bloom, all because the top floor back has become a house of glass for those who dwell in the city and long for the country. Designs by Claire Avery

INSTITUTING THE NEW YORK WINTER GARDEN

Lest New York Be as Deserted in Winter as It Already Is in Summer, an Artist Has Devised Means for the Domestication of the Country

Decorative flower pots, painted to suit the sun room, may be used

NOT so long ago the New York season was an all-year one; now it grows less with every year; and if we keep on shortening it at both ends, we may make both ends meet. Every winter with the first cold winds a bevy of interesting people flock back to New York and all the world—especially his wife—cries, "Ha, the season has begun, and what a season it is to be!" All goes merrily for perhaps as much as a month, and then, suddenly, the interesting people have gone. One hears of them at Palm Beach, on the Riviera, at Bermuda, or even just at Tuxedo or off in the wilds seeking country sports; and all have the same complaint that New York is so dreary, so shut-in, and so barren.

So serious has this condition of affairs become that the question has even been raised whether it might not be possible to make life in New York by some degree more livable. To this end artists have been consulted, and, meditating upon the fact that the greatest complaint of all-the-world's wife is the lack of sunshine, birds, flowers, and rippling water, they have set about devising schemes to bring those joys to the city.

The first step is to remove the roof and walls from the sunny top story back in any house which fronts north and to put in their place a glass roof and walls of glass which are opaque at each side, to shut out the neighboring houses. This opaque glass gives a pleasing suggestion of the shoji windows of a Japanese house. In many cases, this change will not involve any real loss of space, for a hitherto useless middle room will be made light and usable. Glass doors, over which silk curtains may be drawn, will separate the glassed-in room from this inner room, which should be decorated to harmonize with it.

Within the glassed-in sun room may be installed the most satisfying of winter gardens. As shown in the sketch at the top of the page, the artist proposes to tile it in white marble, which is bordered with lines of blue along the inside window boxes that surround the room, leaving only a space for entrance. Directly opposite this entrance is a pool, lined with tiling of brilliant blue, in which sits a small boy in glazed pottery (shown at the bottom of the page) intently watching the water as it gurgles up in his shallow bowl of brilliant blue and flows with refreshing sound over the edge and into the pool below him, where gold fish dart about, silhouetted against the blue tiles below.

The flower boxes which surround the room are wide enough to hold a double row of growing things. The outer row is made up of hardy permanent things, such as box, ivy, and graceful wistaria trained up along the glass roof. The inner boxes are intended to hold blossoming plants which are changed from time to time throughout the season. Narcissus, jonquil, and tulip give most pleasing effect, and such annuals as the glowing orange calendula, white candytuft, and purple blue larkspur, planted in August for winter blossoming, will afford delightful color. With the cooperation of a capable florist, endless variations of such a winter garden are possible.

Not only flowers and murmuring water, but even the song birds may find a home in this sun room. From the glass roof, this artist has hung a round globe of a cage, painted in brilliant green and hung with deep blue tassels, and its open door permits the bird dwellers to wander at will among the flowers or splash in the shallow blue bowl, while the envious Persian kitten is safely shut away beyond the glass doors.

The glazed pottery figures of the della Robbia inspired this kneeling boy who watches the water flow from the bowl into the pool below him

All scruples against inprisoning birds are abandoned when the songsters may flit about in a flower-filled sun room, out of reach of feline dangers

AROUND THE SOCIAL MAP FOR SPORT AND CHARITY

PROMINENT FIGURES AT SOCIAL PORTS OF CALL

Miss Eleanor Baxter recently made her début at the home of her father, Mr. George W. Baxter, in Knoxville, Tennessee. Miss Baxter spent the summer at East Hampton where she followed a favorite sport, horseback riding

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Quite naturally Mr. and Mrs. Edward T. Stotesbury of Philadelphia were prominent figures at the Horse Show—Mr. Stotesbury is the new president of the National Horse Show Association

Photograph from Underwood & Underwood

Mrs. John D. Spreckels, Jr., formerly Miss Sidi Wirt of San Francisco, snapped at Coronado Beach. Mr. and Mrs. Spreckels will spend the season in New York where, previous to her marriage, Mrs. Spreckels studied singing

© Underwood & Underwood

Quite as ardent workers as their mother, Mrs. William Astor Chanler, who was largely responsible for the success of the "Soldiers' Toyland," were Ashley and William Chanler. They, together with Miss Irene Gibson, sold boutonnières

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Judge Paul Moore leaving Madison Square Garden during Horse Show week. It is said that Judge Moore is as good a judge of horses as of the defendant at the bar

On a day white with sunshine, a new master of foxhounds, Mr. Benjamin Chew, (circle) and a hundred members of the Radnor Hunt Club, Bryn Mawr, followed Reynard

Photograph from Reily & Way

© Underwood & Underwood

Mr. Philip M. Lydig, late a captain in the U. S. A., at the moment of his return on the S. S. Rotterdam from an adventurous tour at the front, particularly in Russia

AS FAR AS LEWIS IS CONCERNED IT WOULD SEEM THAT THE VERY EARLY SPRING HATS WILL CONTINUE THEIR UPWARD WAY

Tall hats have been the mode all winter in Paris, and Lewis still favors them for the spring,—be they of straw or velvet. This close model in black velvet rises to impossible heights, upheld by violet ribbon and further supported by clustered violets and green leaves

When a wide-spreading hat of black satin has acquired a facing of an unusual green-blue bamboo straw, what else could it do but turn boldly up to show that facing and add a plaiting of ribbon and a round plaque to emphasize the color?

The sober colors which prevail among the millinery harbingers of spring are exemplified in a bell-shaped model in which purple straw alternates with purple velvet, and a trimming of violets and green leaves climbs upward from the hat top to that height which modish hats must have

Hats on the order of this stiff model in black panne velvet have been worn all winter, but though the shape is familiar, both originality and chic are given by the softening arrangement in black ribbon which covers the left side

Following the lines of the draped velvet turbans of winter, the modistes are creating draped hats of crin. In this model, the violet crin crown, edged with violet velvet, rises to form trimming and the hat proper is of rough violet straw

"A gray hat—how tame!" says woman. "Indeed!" retorts the modiste, tops gray straw with gray velvet, and drops in just the right flowers of smoky pearl sequins with black velvet leaves

Spring though it may be, this hat will not forsake black velvet, but it notes the change of season by a flippant bow of Nattier blue ribbon edged with steel beads and by crown-encircling roses

Absurdly high and absurdly lovely are the towering models which take such unusual lines as this hat of bluish gun-metal taffeta, ruffled with old-fashioned quaintness. Model from Lucie Hamar

STRAWS FROM ODETTE AND FROM LEWIS INDICATE THE DIRECTION OF THE MILLINERY OF THE COMING SEASON

It is of red and white American cloth, but the ribbon is not blue, as the patriotic might expect, but red to match the color of the check. Checked hats promise to continue this season the popularity which they won last spring

Straw strives nobly to fulfil all the duties of cloth or silk. It is here not only fulled into a soft crown but is, itself, woven into a large black and white check so effective as to preclude the necessity for trimming

Such hats as this are the special property of youth and the colors are youth's own—blue canvas top, pink canvas lining, and blue grosgrain ribbon cross-stitched in pink

The essentially French combination of pink and blue which has marked so many winter frocks is prominent in the hats of spring. The "garden-party" model above is of pale pink crin, with trimming of Nattier blue grosgrain ribbon, relieved by a spray of apples, lemons, and orange flowers

For Mlle. Cécile Sorel, of the Comédie Française, Lewis designed the hat at the right, above, which makes little of trimming and much of a carefully perfected grace of line. The hat is of fine black panne and the single ornament is a golden dragon-fly which holds the rippling brim upturned, concealing the crown

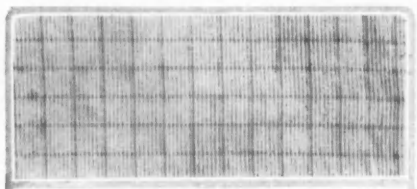
A three-fold fan bow of black faille gives the required height to a small model in black straw with upturned brim, very close and high. This model and the one at the lower right on this page are from Lewis

An engaging model of the straw-used-as-a-fabric type is made in dull blue straw with ribbon of changeable black and gold, picot-edged with gold. This hat and the four hats above from Odette

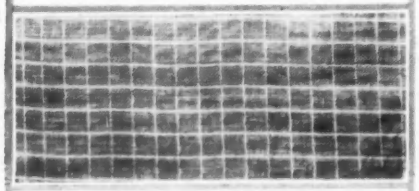
There is said to be such a thing as a logical mode in conformity with which hats grow high and narrow as frocks grow short and wide. Black velvet and horsehair, white pearl grapes, and green leaves

MATERIAL CONSIDERATIONS

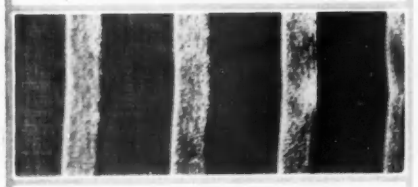
In Creating Substitutes for Fabrics War Has Made Extinct, Rodier Out-Fabrics the Originals



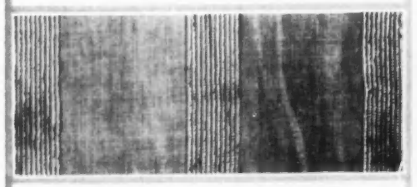
Now that St. Quentin, where piqué was manufactured, is in the hands of the invaders, "pikella" takes its place



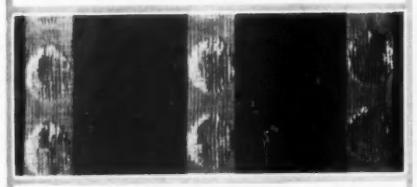
One of the prettiest of Rodier's thin stuffs is "margelette," a dull blue cotton voile cross-barred with lines of white



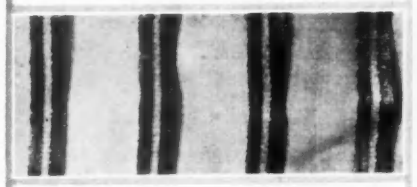
"Nacra," a variety of nivissa, is pearl-like in the reflections of the velvet stripes woven through the cotton background



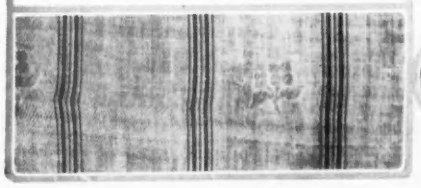
A washable cotton voile with cotton velvet stripes wrought in it is "nivissa," which is made in several pretty varieties



Sheer yellow voile, its wide white stripes set with large ovals of cotton, white and shimmering, is the new "buldaire"



"Chrysavel," a cotton voile in a rich gold color, barred with a white-centered velvet stripe of the gold



"Fleur des champs," a pretty white voile is called; it is striped with black, and scattered with small yellow flowers

M. RODIER was busy when I called, but that made no difference; M. Rodier is always busy. Just now he is busier than ever, mastering the difficulties caused by the war, making the sheerest and prettiest of summery stuffs, and selling them—billows and oceans of them—to the American buyers.

When I saw the gauzy tinted muslins piled high in the upper rooms of the Rodier establishment, I forgot for a moment that only a long staircase (a very fine staircase, too, by the way,) separated me from the cold, rain-drenched, wintry Paris streets. It is really wonderful what M. Rodier has done, when one knows the working conditions, and his collection far exceeds one's expectations.

There are no eccentricities, but much beauty; and there is nothing lacking in either color or texture. From the sheerest of sheer muslins to the sturdy wool fabrics for the spring tailored suits, M. Rodier has thought of everything. The Rodier materials shown on this page are described in the order they are pictured, beginning at the upper left.

A SUBSTITUTE FOR PIQUÉ

Piqué is rare, now that St. Quentin and adjacent towns, where it was manufactured, have been taken by the enemy; and to replace it Rodier has invented "pikella," shown first, which imitates piqué closely, but is much more supple and soft.

One of the prettiest of Rodier's thin stuffs, called "margelette," is shown second. It is of sheerest dull blue cotton voile, cross-barred with a heavy thread of white. A border of white voile edges one side of this dainty fabric, and a narrow stripe of plain blue is woven closely along the selvage.

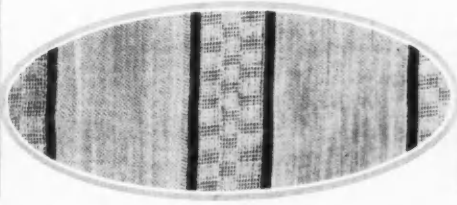
Rodier showed me several varieties of "nivissa," and all of them were extraordinarily pretty. One, called "nacra," is pearl-like in its reflections. Nivissa is a washable cotton velvet, or rather, stripes of cotton velvet wrought in cotton voile.

"Buldaire" is a sheer yellow voile, which shows white stripes placed about two inches apart. These white stripes, which are about three quarters of an inch wide, are spotted with ovals of cotton velours, white and shimmering. The loveliest of all these sheer cotton fabrics is "chrysavel," a voile in a golden tan with a raised stripe of the same shade, velvety as in nacra, with a line of white in the center.

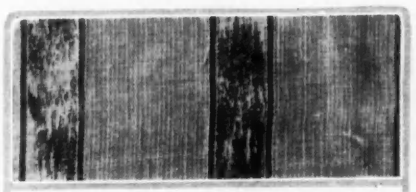
SUGGESTIVE OF SUMMERY FROCKS

"Fleur des champs" is the pretty name given to a white voile, widely striped with slender black bars and strewn with "flowers of the field," small and yellow; and very dainty is "raibruges." Raibruges, at the bottom of the page, is in mauve, rayed with lace-like stripes in imitation of Bruges lace. It suggests all kinds of exquisite summer frocks.

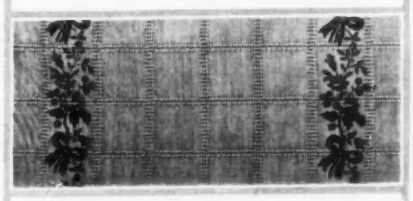
(*Continued on page 90*)



Suggestive of all sorts of exquisite summer frocks is "raibruges," with wide openwork stripes through it in imitation of Bruges lace

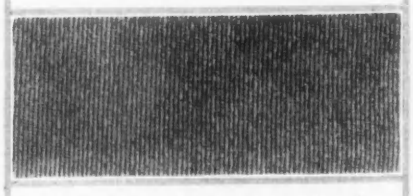


The curious and striking "impression sur chaine," has certain threads taken out and certain cross-bars added

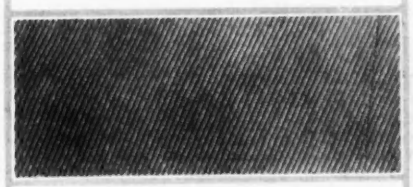


"Vitrajour fleuris," with trailing colored flowers interspersed with bow-knots, forms a pretty cross-barred material

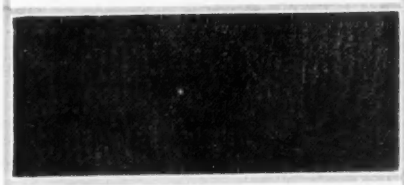
Of a veritable chiffon thinness is "diagos," a lovely wool fabric, which in certain lights shows a pronounced twill



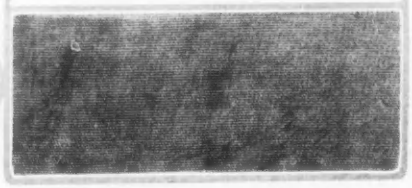
The most interesting of all the wool stuffs, called "trykho," is a serge-tricot woven in imitation of the popular jersey



An imitation of jersey cloth wrought in wool and silk is "diersette," which is also somewhat like gabardine



"Grappeline" is a somewhat stiff loosely woven wool material of Rodier's which is especially effective in a warm tan



"Alga," an all silk material which looks in a way like crystal sand, may be a glorified revivification of alpaca

CORSETING THE MODE

The Corsetière Rules the Mode with a Rod of Steel, and Her Warning Seems This Season, "If You Spare the Rod You Spoil the Figure"

For evening wear, Mme. Barreiros launches the ribbon corset, made of pale rose satin ribbons and few stays, so there is freedom for dancing

Made for a well-known dancer, this backless brassière, upon which Mme. Barreiros has a patent, allows the frock to be as low as it pleases at the back

"Lines long, supple, and unbroken; waist well-defined; hips well-rounded," so says Mme. Matray, who is corsetière to the house of Poiret

Surely, but not slowly, Mme. Barreiros has drawn the corset line in at the waist and up at the top, as in her afternoon corset called "Le Vainqueur"

ONE is so dazzled by the array of frocks displayed in the salons of the great French establishments, and so bewildered by the latest creations in lingerie, that the corset, the very bone and marrow of modern dress, is almost forgotten. "Out of sight, out of mind," it seems to be with the corset. Indeed, the smart corsetières are so tucked away, up long and sometimes very somber staircases, in more or less obscure corners of Paris, that they are quite out of the immediate foreground.

To the initiated, however, these very obscure corners glow like so many lighthouses on the perilous reefs of dress. They attract fair travelers from all quarters of the globe—from Alaska, the southern seas, and even far Japan.

MME. BARREIROS

The corsetière rules the mode with a slender rod of steel, and her clients fall at once under her dominion. "Spare the rod and you spoil the figure" is the warning of some of the corset makers this season. At least this should be the slogan of Mme. Berthe Barreiros, who is tightening her models firmly and perceptibly at the waist-line. There was some indication of this new shape in the corset models sent some months ago by Mme. Barreiros to the San Francisco Exposition, and sketched by Vogue on the eve of their departure. The line has developed surely, and not slowly, since then, and "La Parisienne," Mme. Barreiros's newest model, shows a well-accentuated waist-line. The change is timely, for who can fancy, without a smile, the "straight" figure clad in a short and very flaring skirt? The new tight basques are obviously fitted over corsets of this new shape.

For afternoon wear, Mme. Barreiros has designed "Le Vainqueur," of batiste-de-soie à jour, which is shown at the bottom of the page. The waist is round and small and the hips somewhat prominent; but while this stay shows new and strong curves at the hips, the lines in front and back remain straight. The line of the fastening is ingeniously hidden under a band of batiste-de-soie. Tiny ruffles of Valenciennes lace and wreaths of small rococo roses finish the upper and lower edges of the corset.

For evening wear, Mme. Barreiros is launching the ribbon corset at the upper left. Fashioned of pale rose satin ribbon, on easier lines than the afternoon stay, it allows sufficient freedom for dancing. There are but few bones—two in front, one on each side, and one steel in the back, as in most of the new stays. Here, too, wreaths of rococo flowers and Valenciennes lace finish the corset, and a ribbon covers the fastening. Mme. Barreiros also favors stays of jersey for evening wear.

The tiny brassière sketched at the top of the page has been patented by Mme. Barreiros, and was made originally for a well-known dancer. Worn under the chemise, this brassière does not show at all in the back. It is of pink tulle, secured at the bottom with an elastic ribbon, and supported over the shoulders by straps of flesh colored chiffon, which may be replaced by straps of brilliants if desired.

MME. MAGNIER AND MME. MATRAY

Mme. Matray, who is well-known as Poiret's corsetière, favors the stay sketched at the upper right. According to Mme. Matray, who loves the long, supple, unbroken line, the waist well-defined and the hips well-rounded, this is the perfect corset. Assuredly it is simple and

graceful enough to please the most fastidious. It is of pale rose brocade topped with a frill of sheer Valenciennes lace. It is high enough to support the bust.

Mme. Magnier is corsetière to society; a list of her patrons sounds like the "Who's Who." The Queen of Belgium, Mrs. John Astor, Mrs. Leeds, Mrs. Lydig, Mrs. Anthony J. Drexel, née Gould, are a few of the names whose owners are familiar figures in Mme. Magnier's salons.

FOR A JENNY MANIKIN

This corsetière does not favor the pinched-in line at the waist. The two corsets sketched on this page show her ideas of the "new figure"—ideas of which the smart world evidently approves.

Made for one of Jenny's manikins was the corset sketched at the bottom of the page. It is simple in line, is made of white brocaded satin, and is topped by a frill of Valenciennes lace. This model has been christened "Belle Ligne." The corset at the top of the page Mme. Magnier made of pink brocade with pink ribbons and real Valenciennes lace trimmings.

MAGNIER LINGERIE

Mme. Magnier makes lingerie as well as corsets, and the petticoat at the right of the page was made for Mrs. Leeds. It is of white crêpe de Chine, with the seams joined with threadwork. It is flounced with English point lace over a deeper flounce of plaited white chiffon. Above the lace flounce groups of tucks separated by bands of threadwork alternate with flat puffs of white tulle, on which are posed exquisite little rococo bow-knots of white satin. The corset cover is of lace and openwork embroidery.

Lovely in color and texture is the petticoat of pink satin at the left of the page. The seams are à jour, and the skirt is finished with scalloped ruffles, bound with satin. These ruffles fall over an under flounce of plaited pink chiffon. Here again, the corset cover is made of embroidered muslin and lace—filet edged with Valenciennes.

Mme. Magnier, whose list of patrons sounds like nothing so much as a page from "Who's Who," makes lingerie as well as corsets; witness this pink satin petticoat and corset cover of embroidered muslin

This white satin corset topped by a frill of real Valenciennes lace was made for one of Jenny's manikins, and christened "Belle Ligne." Mme. Magnier uses real lace on all her corsets and lingerie

This lissom petticoat of white crêpe de Chine with seams joined by lace-like threadwork was made by Mme. Magnier for Mrs. Leeds. The corset cover is made all of openwork embroidery and lace

At the top of the page is a charming exponent of Mme. Magnier's ideas of unpinched-in corseting. It is done in pink brocade and well supports its designer's reputation as the maker of the corset de luxe

NEXT TO NOTHING AT THE TOP

ADDED TO NOTHING MUCH BELOW

SUMS UP THIS PREMET LINGERIE

PREMET AVERS — AND OFFERS

PROOF — THAT PALE ROSE LINON

IS THE STUFF OF NOVEL LINGERIE

When each once-disfiguring seam has become an enhancing line of lace insertion, little other trimming is required and the garment is delightfully filmy. Creamy lace combines well with the rose of the linon and the fine embroidery in this Premet garment

It is neither a bathing suit nor a little girl's frock, but Premet's smartest of rose linon combinations, which has what assuredly no combination ever had before,—a wee plaited skirt to the knees. The trimming consists of motifs and crosswise lines of openwork

At the top of the page is a "pantalon-jupon" which fits close at the hips, but makes transparent pretext of following the flaring mode by a "jupon" of embroidered tulle in the tone between white and cream which lingères—Premet for one—adopt this season

With the rose linon of this dainty garment Premet combined ocher lace and rose ribbons. Plaited side sections give fulness below the hips and lace frills below and above the knee-bands give the unexpected "rien" dear to all French makers of feminine garments

PREMET *and* JENNY *in the* RÔLE *of* LINGÈRE

A Pale Rose and a White Which Is neither White nor Cream Are the Colors, and Seams Are No Longer Seams, but Lace Insertions

On every edge of a rose linon nightgown, Premet puts a fluted organdy ruffle—or even two of them—and about the waist of the original robe thus created, an equally original sash of rose ribbon is drawn with bow and ends

Jenny selected Georgette crêpe as the material for her very prettiest set of lingerie and, like Premet, she chose rose as the color. The chemise at the right is trimmed with real Valenciennes lace and rose ribbon

IT might seem from all that one hears of silk and crêpe and chiffon undergarments in colors to rival the rainbow, that makers had ceased to make time-honored white muslin underwear. This is far from the case, however, for the freshness and daintiness of such garments give them lasting place, and all the makers of silken lingerie make, also, quantities of white muslin undergarments of cobweb softness, enriched with fine lace and hand-embroidery. These, however, are taken for granted, and the things of which one hears are the novelties which each house is presenting.

At Premet's, the novelty just at present is lingerie made of a pale rose voile linon, exquisitely fine and wonderfully dainty. Nothing like a seam disfigures these delightful wisps of delicate muslin and lace. Instead of seams, Premet uses the narrowest possible *entredeux* of lace, thus rendering the already delicate garments incredibly soft and filmy. In the chemise sketched at the lower left on this page, this softening thread of lace at seam and hem makes a garment at once simple and lovely.

Who but Premet would conceive the idea of trimming a night-robe of pale rose voile linon with fluted ruffles of white organdy? Instead of seams in this garment, which is shown at the upper left, there is the usual thread of lace, and the robe is laced about the waist with pale pink satin ribbons tied in a loose graceful knot.

Sheer and fine is the Premet chemise sketched at the left on the opposite page. Linon is again the material, with lace for daintiness and embroidery for charm. The little shoulder-straps are of narrow rose satin ribbon. Most coquettish of lingerie is the little Premet combination, sketched at the right on the opposite page,—quite like a little girl's frock, with its belt and plaited skirt.

The *pantalon-jupon* sketched at the top of the opposite page is, like the other lingerie from Premet shown here, of pale rose linon. The pantalon is gartered at the knees with tulle, run through with rose-colored ribbons. The tulle petticoat falls from the widest part of the hips. This tulle is not white and not cream, but is of a tone between the two,—a shade which is much used in lingerie this season.

Georgette crêpe is favored by Jenny as the material of novel lingerie, and her prettiest set, two garments of which are at the right on this page, is of delicate pink Georgette crêpe, with quaint insertions of lace and rose ribbons run through shirrings of white tulle. The chemise is cunningly cut so that the soft crêpe falls in godets below the hips, retaining the flat effect in both the front and the back.

The lace which joins the seams of the short and flaring chemise makes a dainty patterning against the rose linon (left). Premet uses rose ribbons to lace the yoke and the sides and to form the knotted shoulder-straps

To the same set as the chemise above it, belongs Jenny's combination at the right; it fits closely at the hips and extends in a slight flare, only to be drawn in at the knees by ribbon run through shirrings of soft white tulle

PINK WRAITHS OF CHÉRUIT LINGERIE

Lingerie Does Not Go to Great Lengths to Show How Wide a Gage It Has Set Itself for Transparency

For a cozy curled-up hour with a book, one may wear a soupçon of tulle jacket, hand-embroidered and frilly, over a skirt splashing with transparent flounces

Should one elect to do serious reading, perhaps a pink panne velvet jacket with narrow fur bandings would best suit the dignity of one's occupation and mood

As it basks once more in the sunshine of popular favor, the petticoat grows luxuriously; here it has developed flounce after flounce like the petals of a flower

An underskirt with an overskirt of its own is this pretty model of mauve satin, with little scallops to make the overskirt perk over the mauve chiffon flounce

THE lingerie shown by the house of Chéruit possesses all the subtleties, all the little individual touches, that make a Chéruit creation the finished thing it is. The petticoat sketched in the middle of the page, for instance, of pink chiffon with a ruffle of gray chiffon attached just below the hips, could have been made by no one but Chéruit. The gray flounce is topped by a ruffle of gray chiffon bound with gray chiffon, and is tied with rose chiffon ribbons in the back. The plaited flounce is cream tulle crossed by two bands of gray chiffon; the lower band is bound with rose chiffon.

The petticoat at the lower left is one of the prettiest models in the Chéruit salons. It is of mauve satin and chiffon. The circular flounce is cut in scallops bound with satin; the chiffon under flounce has five tucks across the front and three around the sides and back. The close line at the hips is rather significant in view of all the bouffant effects in frocks; this is one of Chéruit's newest models.

The Chéruit chemise at the lower right is of thinnest silk jersey and chiffon and tulle. The color is rose. A satin ribbon is laced through slits under the arms, and tied in the back.

A little reading jacket which one may don for a cozy curled-up hour with a book is sketched at the upper left; it is made by Chéruit of white tulle embroidered by hand. It is double; the under section has a picot edge.

Of pink panne is the reading jacket at the upper right, with collar and vest of rose chiffon. Both the vest and collar are bound with chiffon, and ribbons made of chiffon and bound with chiffon finish the sleeves and the belt in the back. A band of sable edges the jacket.

The pink of perfection is a little jersey chemise with a frilly flounce of nothing much—pink chiffon and pink tulle to flutter out the edges saucily

AS SEEN *by* HIM

An Ear to the Wind to Catch the Rustle of New Year Resolutions—Resolutions About Leap Year, the Motor Show, and Dinners

ON the first day of the year, it is the orthodox custom to start in with good resolutions; with an ear to the wind one can almost hear the rustling of the pages as the new leaves are being turned over. For myself, however, I have no resolutions to make. I am getting along quite nicely, but I do know of some likely bachelors who had best cross their fingers as well as make resolutions for—the new year is leap year.

As a good beginning, which we have no reason to suppose will be the "well begun, half done" of the proverb, New York begins its 1916 with the motor show. It is a great feat to go to the motor show and leave without investing in another car, as each year sees so many wonderful improvements. If you will remember, it was not so long ago that we bought foreign cars in preference to our own. We had an idea that it would be impossible for us to compete with foreign manufacturers in artistic development of form (the original automobiles, imported or otherwise, were clumsy, hideous machines) or in luxury of appointments. Now, however, we have changed all that. Naturally, we could not expect that France would send us much of an output this year; what machines the manufacturers there are making are for use and not for pleasure, and our own manufacturers have not been slow to see their advantage.

A MEDLEY BY PREFERENCE

One of the criticisms of the American woman is that she likes an embarrassment of hats and gowns as well as her husband does an embarrassment of motors. For instance, a Parisienne will stick to one milliner, to one couturier, and she will be influenced by the taste of these two houses, and will be dressed by them. She may make suggestions, but what she will wear will be made for her and for her alone. On the contrary, an American woman goes to a milliner or a dressmaker and wants to see a hundred or more hats or gowns and she takes this one or that one, as may suit her fancy. The following day, or week, she may make another visit to another milliner and another dressmaker, and will be much disappointed if she is not shown a hundred more new fashions.

This same trait is noticeable in the men of this country, and for this reason each year the motor show exhibits more and more varieties of cars; and every man wants to buy one of each new variety. The exhibitors strive to have original mechanical appliances and new luxurious fittings in order to lure somebody else's patrons to their cars. The shapes, forms, and colors are different every year, in so far as it is possible to juggle with them, for the public demands this. They want the very latest thing, and the car of last year they are willing and wanting and waiting to give up for the car of this year.

Now this is a bit absurd, for eccentric cars are certainly bad form, and such constant change sooner or later runs to eccentricity. As our liveries should be sober, so should our cars, and there is always a suspicion when vivid colors are used that they cover up something. It is much better to be honest, and come out in last year's car—or that of the previous year, or even of five or six years ago—than to encourage a sham and a pretense. I would respect the man who drove up to my door in a "flivver"; which shows just what it is, much more than I would the man who came in a cheap car disguised with varnish and paint. I do not mean to say, though, that all gaudily painted automobiles, with lots of flummery about them, are second-hand machines in masquerade. Alas, sometimes it is taste which is at fault, and not the bank account.

A QUESTION OF TITLE

I am much pleased to see that an old suggestion of mine, one which I abandoned because, for the time, I found that it was useless to insist upon it, has been taken up by no less a personage than a Secretary of State, Mr. Francis M. Hugo. At a recent talk to the members of an automobile school, he said: "For the last few years those who drive motor cars for wages have been called 'chauffeurs,' a word against which protest should always be made on the double ground of etymology and nationality. To begin with, the word in reality means 'stoker.' On a French locomotive, the driver is called a *mécanicien*, while the fireman is designated as the *chauffeur*."

Mr. Hugo goes on further to say that the word "chauffeur" is absolutely incorrect when it is employed in reference to a vehicle propelled by an internal combustible engine or by electricity. In Paris, the term chauffeur is almost obsolete; he who drives an automobile in Paris is a *mécanicien*. For this country, the word "motorman" is suggested. I agree with this suggestion and hope that "motormen" shall soon supplant our "chauffeurs." As for duty, as well as name, one does not want an engineer so much as a capable, careful driver who knows the customs and courtesies of the road, the habits of traffic, and, as Mr. Hugo insisted, has "the qualities of alertness, temperance, foresight, and consideration for others." I do not believe in the employment of a poorly paid motorman. In the past, a good coachman commanded high wages, and the driver of a car should receive high wages also.

Naturally, in the country, where we keep a half dozen or more cars, we do not require dress livery for ordinary occasions, and we sometimes dispense with a footman. In fact, men, as a rule, do not require the extra man on the seat, the "two men on the box," of the old formula. The etiquette of old-time driving was that one should have a coachman alone with a one-horse brougham, and the same rule applies to-day to the small motor car.

A GASTRONOMIC TROUBLE

A suggestion has been made to me that I say a word about a special New York grievance, although it is one which I have more than once mentioned—the gastronomic trouble. There is no doubt (and I make no exceptions to my statement) that at present, with all our splendid restaurants and hotels, it is a most difficult thing to get a satisfactory meal in New York. In the past few years the cuisine has changed, and is now a compound of second-class French and German cookery, with a bit of Neapolitan thrown in. No wonder a comic newspaper has published a cartoon to depict the agonies of a man who had partaken of one of these "neutral" meals.

Strange to say, however, the service in our best places has much improved, and no one can cavil at the appointments. As to the preparation of foods, though, there is need for greater simplicity. One critic queries, "Why do people with homes and home-cooking relish a bad meal at a restaurant?" Why, indeed?

A man told me a few days ago of an especially disagreeable experience in one of our great restaurants; he said that the dinner he ordered was simple, and yet cost a great deal. He determined to be American at all hazards and so ordered apple pie for dessert. It was needless to say that it could not be supplied; he was told that he could have rhubarb tart instead. He took that; it was dreadful, and the price he paid was laughable.

AN AMERICAN CUISINE

I should think we could be patriotic enough now to revive the American cuisine, apple pie, and all. I know this will seem absurd to some people, who will ask when and where did there exist such a cuisine. Well, for answer, how about Boston baked beans and pumpkin pie? I am not suggesting that one serve baked beans and pumpkin pie for a large dinner, of course, but Boston baked beans are delicious at luncheon, and even the Maine clam chowder is not to be despised. We have a vast variety of fish, and what is there better in season than our own planked shad? It is needless to refer to our excellent oysters, and our shell-fish, and our terrapin. Poultry, game, vegetables, and fruits we have in profusion, and we can vary our New England recipes with a few from the west, then try the south and the cuisine creole, which is more native than French. To me, the simple French cookery, such as one gets in a French family or in homely French inns, is delicious, but we have little of this in New York restaurants. Everything is smeared over with a sauce, the origin of which I know is in mysterious bottles.

Some time during the early autumn, Miss Kate Stephens in a magazine article replied in much this same vein to an article entitled "Gastronomic America," which was signed by a name which sounded Teutonic but which might have been Alsatian, as it is this influence which just now prevails in our hotels and restaurants. The foreigner spoke of American culinary art as having made rapid strides in the last quarter of a century, "owing to the influence of French cooks." Miss Stephens has my sympathy when she decries the trend of running down our native efforts, especially by foreign critics. She called attention to the Unitarian Church at Twentieth Street and Fourth Avenue, once nicknamed, on account of the different colored bricks in its composition, "The Church of the Holy Beefsteak." When it was first completed, this church was subject to jeering criticism by a semi-American as an architectural atrocity conceived in this country, when, in reality, the church is a beautiful and faithful reproduction of a basilica in northern Italy.

In her article, Miss Stephens calls attention to the old American custom of cooking each article of food so that it would preserve its own flavor; for example, a chicken was cooked in its own juice, with perhaps a little rice, but not with strong vegetables. For an American cuisine, Miss Stephens suggests: American ham boiled with American cider; Virginia creamed chicken with biscuit; prairie quail on toast; planked shad; country-bred chicken pie; truthful New York strawberry shortcake (not the confectionery variety); New England blueberry cake; pandowdy; and election cake. Perhaps this list is appalling in sweets, but a recipe may be taken here and there.

Photograph by Yevonde

LADY BLANCHE SOMERSET

Lady Blanche Somerset is the elder daughter of the Duke of Beaufort. Her mother, before her second marriage, was the Baroness de Tuyll, a noted beauty. Lady Blanche Somerset is a keen follower of her father's famous pack of foxhounds, but that interest, of course, is now submerged beneath that first duty of every Englishwoman—war relief work; her half-brother, Captain Maurice de Tuyll, 10th Hussars, was killed at Ypres last May, and his brother, Baron Max de Tuyll, is at the front with this same regiment

THE ETERNAL QUESTION

Naturally, Since as a Bachelor He Conceives His Wife as a Butterfly, and She Turns Out to Be a Monolith, He Is in Two Minds about Her the Rest of His Life

SOME bachelors persist in the belief that women, with their marvelous attention to detail, their infinite capacity for taking pains—which Dr. Johnson thought the final and authentic mark of genius—are of inconstant mind. But once he is a husband, the one-time bachelor wakes up to the fact that women, at least as typified by his wife, know how to "stay put." Sometimes, indeed, he so far changes the state of mind of his bachelordom that he thinks it her infirmity that she does not know when to cease staying put. The husband, having taken his wife's latitude and longitude upon a particular day, is astonished to find that she has not varied a second north, south, east, or west a week or a month later. She is always, so to speak, Johanna on the spot. It takes him, sometimes, half his married life to get accustomed to her static habits. Naturally, since as a bachelor he conceived of a woman as a butterfly, and she has turned out to be a monolith, he finds it difficult to readjust his thoughts and habits to this surprising discovery. Sir Walter Scott had known hundreds of Scotch women, among the most vigorous, stable, and conservative of their sex, yet with masculine blindness he wrote:

> "*O woman! in our hours of ease*
> *Uncertain, coy, and hard to please.*"

Good Sir Walter made characteristic amends for this sentiment in the next couplet, but Byron, who died full of accomplishment at about the age when Scott began to publish original verse, showed a far deeper knowledge of women when he said:

> "*Man's love is of man's life a thing apart,*
> *'Tis woman's whole existence.*"

PERHAPS bachelors and husbands can find some common ground for their apparently contradictory opinions of woman in the fact that she is half constant and half inconstant, steadfast in matters which her heart dictates, and inconstant where her mind, or logic alone, is appealed to. The women of the south were reproached with Bourbonism because, longer than the men, they remembered with bitterness the wounds of the Civil War, but their injuries had been personal as well as political, and they were, therefore, constant to the lost cause. All history is thickly written with tales of the loyalty of women to such causes, their readiness to give all for a lost king or a lost country, long after the men have accustomed themselves to the idea of the new régime. Human history would seem drab enough but for the inextinguishable light of women's devotion to persons and ideals that have stirred their affections, and, thanks to this high and persistent loyalty of women, history is never long without the flavor of such romance.

BUT for the constancy of woman to social ideals the men would let the social world fall into slovenly disorder, doubtless pervaded by a mingled odor of stale tobacco and recently consumed spirits. No matter what satirical opinions bachelors may hold, husbands know that they have placed the women in the social trenches because their constancy could be depended upon to hold the fort. The social world is woman's place of business, her forum, her senate, her stock exchange. Can man point to institutions of his own making that have half the stability and unchangeableness of the social system?

TO uphold the social system, women submit to uncounted tests of their constancy. They endure physical discomfort, ennui, the peril of cold drafts and damp places, hours of weariness, and moments of acute annoyance for the sake of what, to a man, is an unimportant social matter. And even though at times she feels that it would matter little if the whole social scheme of things should perish—and that instantly with fire and bloodshed if need be—rather than require so much of her, she stands to her colors. In the face of triumph over such anarchic moments, dare even an untried bachelor prate of the inconstancy of woman?

GLIMPSES OF NOTABLE FIGURES IN THE TOPSY-TURVY WORLD OF EUROPEAN SOCIETY TO-DAY

At Aix-les-Bains, a month before the war, the Grand Duke George Michailovitch of Russia sat thus with his nephew (holding camera), the Grand Duke of Mecklenburg-Schwerin, who is the brother of the Crown Princess Cecile of Germany

The Duchess of Westminster—seated between her uncle and aunt, Colonel and Mrs. Fitz-Patrick, at Le Tougeret, near Boulogne—devotes all her time to her hospital there, one of the largest and best equipped British hospitals on the Continent

What this season at Monte Carlo will be, who can tell? Last season saw a few Americans there, among them the three below—Mr. Anthony J. Drexel, his nephew, Mr. John Fell, and Mr. Van Voorhis

At the left is the Grand Duchess George of Russia, with her two daughters. The Grand Duchess, who is sister to the King of Greece and cousin to King George of England, has a hospital in England

At the right are the Prince and Princess Hohenlohe-Langenburg. The Princess Hohenlohe-Langenburg was the Princess Alexandra of Saxe-Coburg and Gotha, and is a sister to the Queen of Rumania and also to the Grand Duchess Cyril Vladimirovitch of Russia, thus including in her family sympathies both sides in the war and a neutral

The three daughters of the Prince Hohenlohe-Langenburg,—Marie, Alexandra, and Irma,—are now with their parents in Constantinople, for the Prince was recently appointed to the important position of German Ambassador to Turkey. Prince Godfrey, heir to the title and estates of Hohenlohe-Langenburg, is a boy of about eighteen

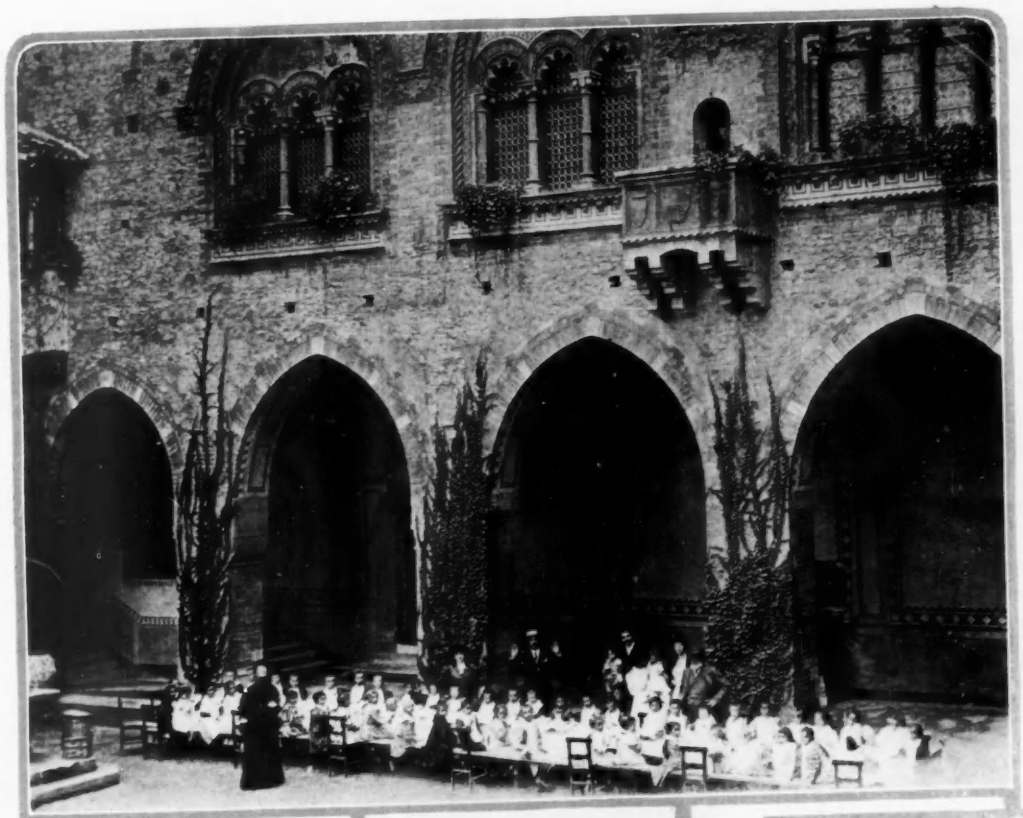
At Ville Massena in Nice were photographed Princess Eugène Murat with her two daughters (right, below) and Countess Miramon with her two daughters. The Princess Murat is at her home in Paris, where she spends her days at the hospital which she has established, while her daughters sew for the orphan children of French soldiers

Prominent among American women who serve the countries of their husbands is Princess Jean Ghika, formerly Miss Hazel Singer, who has opened at Cannes a hospital which she personally directs. She is here photographed among her patients, who, to judge from appearances, take war and wound with a cheerful philosophy and smile

Annually, the Countess Visconti, whose given name is Carla, celebrates the day of Saint Charles, her patron, by summoning the village children to a luncheon at the Palazzo Visconti. This palace, which was built in the thirteenth century, is distinctly Moorish in its architecture

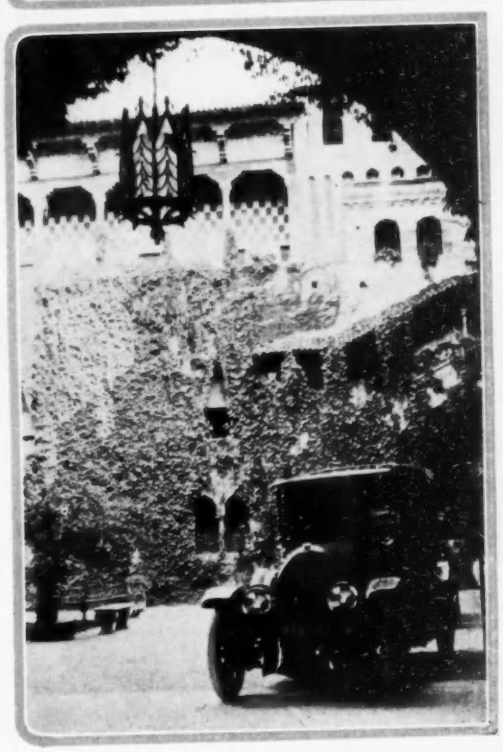
Below is a scene in the centuries-old garden of the Palazzo Visconti. The Countess Visconti carries a parasol; at her left is the Duke d'Eboli; behind him Signor Macetta, and at his left, Mme. Macetta. The Count and Countess spend part of the year at their Milan palace

At the bottom of the page is a pavilion as gay and decorative as the old palace is somber and stately. The gardens have the beauty which comes only with years of growth, and, after the manner of all Italian gardens, they are made to be lived in



Only those familiar with the ways of Italian palaces would guess, on seeing the grim exterior, the beauty of the inner court as shown at the bottom of the page. The walls and the forms of arch and column all betray the far-reaching influence of the Moors

Monument to the days when every Italian's hand was against his neighbor and the whole country was a wilderness of warring petty principalities is the Palazzo Visconti, and the exterior, photographed just below, shows the purpose of the builder—a strong fortification equipped with high watch-towers



The Countess Visconti, née Erba of Milan, is nursing the soldiers at Milan, and Count Visconti, who is the second son of the Duke of Visconti, is at the front, in charge of a hospital

THE ESTATE OF COUNT GIUSEPPE VISCONTI NEAR PIACENZA, ITALY

At the sign of the "Bouffant Blouse," bevies of young girls are fitted to bevies of gaily colored scarfs and caps and sweaters and other things for skating

As frontispiece to the little "Frivolity Shop," which looks just like a page out of that French magazine, the "Gazette du Bon Ton," hangs a much rouged, inconsequent young person

Between the large red tiles of the "Place aux Dames" and the great yellow globes of the street lights run gay little shops that fairly beckon the passer-by

LITTLE SHOPS AROUND THE CORNER

Our Own Little Shops, as New as the Old-world Little Shops Are Old, but None the Less Full of the Potentialities That Invite Browsing

By **RUBY ROSS GOODNOW**

WITH poking about in foreign shops an interrupted pleasure, with Rag Fairs and Ham Fairs in Paris and Rome only a memory of bargains and regretted opportunities, there is an additional incentive to seek what New York has to offer in adventures and bargains. A short excursion reveals dozens of new and delightful places with treasures for those who have patience, cupidity, and discrimination, but rather in the byways than in the highways are these places to be found.

There is some special lure about buying things in these shops that is more than the mere freedom of browsing. There are many big, big shops where purchasing is invited most successfully, but these shops are more intimate and tempting. It is fascinating to be one of half a dozen people within friendly walls, and to discover a romantic history back of a tidy price tag; and there is always the element of surprise, of personality, of some rare quality that one does not expect in this greatest of cities.

Surely the most surprising place to find a street of little shops is high within the building of a great shop, and the thrill one gets is somewhat like that of the explorer at the Ponte Vecchio, where one walks out of a palace into a tiny bazaar, and in and out of innumerable fascinating little shops.

AU QUATRIÈME

The tempting little shops *Au Quatrième* at Wanamaker's are as new and gay as the Italian shops are old and leisurely, for these new shops seem to have been taken from the pages of the smart little Parisian magazine the *Gazette du Bon Ton*. Their designer was Robert McQuinn, which explains their light quality of color—clear blue and toothpowder pink and emerald green and lemon yellow.

This street of the little shops has been named *Place aux Dames*, in courtesy to the wares for sale there. The street itself is paved with large red tiles, and the ceiling of the street is painted a deep Poiret blue; from the ceiling hang great yellow globes bound with green cords and from the cords hang huge tassels. The shop signs are frivolous affairs that give more than a thrill of surprise—they give amusement and a determination to seek what are beyond them.

The first little shop along the *Place aux Dames* began as a Frivolity Shop, with the most fragile cushions and negligées and such, but now this little Frivolity Shop has become somewhat of a sports shop too, where caps and sweaters and skating clothes hang against chiffon negligées. The specialties of the shop are great downy coverlets made of crêpe de Chine and chiffon; sofa cushions and floor cushions and lamp-shades; muffs and scarfs and hats designed by Maggie of the *Gazette du Bon Ton*, who furnishes many of the designs for the shop; and irresistibly jaunty sports clothes.

The next shop, at the sign of which hangs the pink and green hobby horse, is the Riding Shop, with Miss Belle Beach as supervisor. The exterior of the shop is a McQuinn conception of English plaster and timber, with a touch of fragility and a dash of color added for lightness of effect.

Next comes the sign of the Bouffant Blouse, where school girls come for their equipment, and where an exhibition of skating clothes has just been introduced.

THE ORIENTAL SHOP

Last, comes an all glass, very French Oriental Shop where a blue bird in a pink cage welcomes visitors. From the overhanging eaves of this shop long tassels of blue and rose hang, and reflect themselves in the great windows. Within are set forth shelves and tables and cabinets full of all the lovely objects one ever coveted—old English glass, early American glass, modern Venetian glass, bird cages of rushes and bird cages straight

A McQuinn conception of color is the façade of "The Riding Shop;" the lattice is tan on green and the flowers are a very vivid blue

"Edith Haynes Thompson, Her Shop," runs the sign of a checked affair which suggests a spinster in white dress and black mitts

Photograph by Paul Thompson

A most casual little shop where hats, negligées, blouses, what you will, are designed for you while you wait; it is almost always emptied of merchandise before it is filled by Marjorie Worth and Ruth Roberts

Full of a number of things, "Vanity Fair" improves upon women's commission shops by teaching the grandmotherly person who comes along with excellent knitting and direful taste how to use good taste and good knitting

from China, painted tin and lacquered wood, old Bristol and Staffordshire pottery and modern peasant crockery—hundreds of charmingly distinctive things.

BUILT ON PERSONALITY

The little shops which please us most are those built on personality. When we find a collection of cameos in a clock shop, we are thrilled with the sense of real discovery; the shopkeeper has been unable to separate his business and his hobby—which is as it should be—and we buy the clock because of the cameo background.

Old furniture shops are almost always too full, and modern gift shops are often too empty, too spotty, but the keepers of little shops who establish comfortable backgrounds first, and then bring in their salable things, are intelligent human beings. They belong to the ancient order of shopkeepers so beloved by Balzac and Dickens, and we would squander our last penny on their precious offerings. Somehow we feel that the things they offer us are finds, not merely articles ordered two dozen at a time from a sleek salesman with a derby hat.

Such a shop is that of Mrs. Thompson, just off of Washington Square South. The gay yellow sign which beckons from around the corner of Thompson Street reads: "Edith Haynes Thompson, Her Shop." The interior of the shop is as quaint as Hepzibah's shop in "The House of the Seven Gables." Hedged in between buildings is a shrinking brick building, whitewashed, with its brickwork outlined in black. It looks like nothing so much as a cheerful little spinster in a white dress and black mitts. There is a low window where hangs a red bird cage, and when you look within all idea of a spinster disappears, for the Chinese influence is everywhere. Glazed black chintz window-shades, thick creamy white silk curtains with deep vermilion fringes, and deeply shadowed oriental objects reveal themselves through the old glass, and one hurries to open the blue door and to venture within. As if the lowest ceiling in New York were not amusing enough, Mrs. Thompson has accented it by painting it black. The walls are all dead white, and the floor is yellow with a Chinese blue border. High on the walls are shelves full of pewter and old china, and other quaint objects that interest the owner. An old Welsh dresser is spread out with the pickings of a New England summer—charming old sprigged china, and lusters, and proudmotherly stuff.

This shopkeeper sells whatever interests her, from a ten-cent German toy to a rare old high-boy, and she believes that it is just as easy, just as amusing, to find one as the other. Indeed, within her shop, at least, antique furniture is fairly easy to find, and very reasonable in price, and so she keeps the background of her shop antique.

From Washington Square to the Vanity Fair Shop, on Madison Avenue in the sixties, is a long bus ride, but there again one finds a new shop that, like the world of R. L. S., is indeed "so full of a number of things." This shop is a development of the Woman's Commission Shop that made a good beginning last year.

The Vanity Fair is filled with things that are for sale, but belong not to the shop but to its contributing members. One can sell through the shop a tea-set, or one's own work-table, or the pattern of one's baby's dress—if one's taste is good. If a grandmotherly person comes along with excellent knitting and dreadful taste, the ladies who run the shop take advantage of the excellence and supply the taste themselves, which at once destroys the "art exchange" look of the things contributed. Everything accepted for sale must reach a certain standard of workmanship and of good taste. Of course such a shop can not fail to succeed.

The most casual of successful shops is that of Marjorie Worth and Ruth Roberts, where hats and blouses and negligées are designed while you wait. So wisely have these shopkeepers planned that their shop is emptied before it is filled, for one can not resist the chiffons, and fringes, and such, long enough to let them serve as decorations. The shop itself is very simple—gray walls, waxed floors, gray painted furniture, occasional blue-green lamp standards, a few old Italian mirrors in gilt and polychrome, yellow candles in polychrome fixtures, and the very feminine and rainbow decoration of hats and blouses and trailing negligées against it all. The curtains at the windows are of finest bobbinet, made like a little girl's petticoat, with one wide tuck and three smaller ones, and over these are fluttering butterfly curtains of violet chiffon edged with violet fringes.

THE GARDEN GATEWAY

From here one might go to the Garden Gateway, now almost a year old, where indoor and outdoor gardens are supplied with proper accessories. The Garden Gateway was opened primarily for women who have real gardens, but it recognizes also the garden lovers of the city, who can only introduce a bird cage or a table fountain into their homes. The shop is filled with a multitude of garden objects, from marble figures and benches suitable to the landscape garden to the humblest bird boxes, designed for the possessor of one lone tree. Through mazes of things one threads her way eagerly to the garden glimpsed at the end of the long room. The outside yard has been filled with fir and spruce trees, and the windows through which one looks have been covered with an iridescent deep blue gauze. The dominant color of the interior woodwork is that French green we associate with garden chairs and tables, and this, in combination with the deep blue, and the green of the pointed trees dimly outlined beyond, suggests a moon-lit garden.

Through a maze of marble benches and garden sprinklers, one threads one's way to the garden at the end of "The Garden Gateway"

Photograph from the Johnston-Hewitt Studio

ORANGE AND BLACK AND BROWN ARE PRINCIPALS IN A PRETTY PLAY OF COLOR

LUCILE MAKES TWO FROCKS OF THE VICTORIAN ERA AND A THIRD ALL ONE COLOR

Except for differences in the architecture of the wearers, the frock below greatly resembles those worn by Victoria. Even the "Order of the Garter" which Victoria wore is indicated by a "decoration" of lemon and orange velvet. The pointed lemon velvet bodice is rounded off with a bertha of silver lace over black tulle. The underskirt is orange velvet, and the two flounces of silver lace that top it have black tulle under their edges. The train is a panel of orange velvet faced with lemon velvet

A Lucile gown is one color from hem to waist-line, and, resolutely, right on up to the very collar. It is of putty colored velveteen—trimming, girdle, collar, every button and buckle. In spite of its sameness of coloring, the collar manages in a most ingenious way to make itself conspicuous—it extends all the way to the waist-line and under the belt at the back. The sleeves are charmingly puffed in the middle, with wee ruffles upside down at the cuffs. The skirt is made in two straight-hanging parts

The hem of the Victorian frock of black and brown striped silk above came out almost even, and the stripes came out odd, so the skirt had to be pieced out with bits of black satin at the hem. The prodigiously big cuffs are black satin and skunk to match the trimming of the "apron," and the yoke is cream net and lace in both front and back

WINTER FLIES ITS SPRING SILKS

—and Flies Them Just as Soon as Christmas Is Forgotten, Not Its 1915, but Its 1916 Silks

JUST as surely as each succeeding spring brings its new crop of flowers, just so surely does it bring its new selection of textiles. But there the similarity ceases, for whereas every one is perfectly satisfied if nature goes on producing the same red and yellow and pink roses and blue forget-me-nots and purple pansies, no one would tolerate for an instant a maker of materials who offered the world the same patterns two seasons in succession. If forget-me-nots were blue last season, then assuredly they must be a vivid orange this; and roses should cease to be roses as roses ever were before, and assume the characteristics of, say, a tiger lily.

Moreover, every one is quite content if nature produces spring flowers when it is truly spring. Not so with the maker of textiles. When the snow flies thickest and the thermometer falls lowest a woman expects to find in her favorite shop a complete selection of summer silks and sheer fabrics of all kinds. So it behooves the maker of materials to work not only cleverly but fast, and he does.

Several new silks now make their first appearance. Among these is a lovely sheer tissue called "will-o'-the-wisp." It is sponsored by the makers of pussy willow taffeta and indestructible voile and bids fair to rival these materials in popularity. It is of a fine open weave like no fabric which one has seen heretofore but rather more like marquisette than any other fabric. It comes in exquisite plain colorings and two-tone effects.

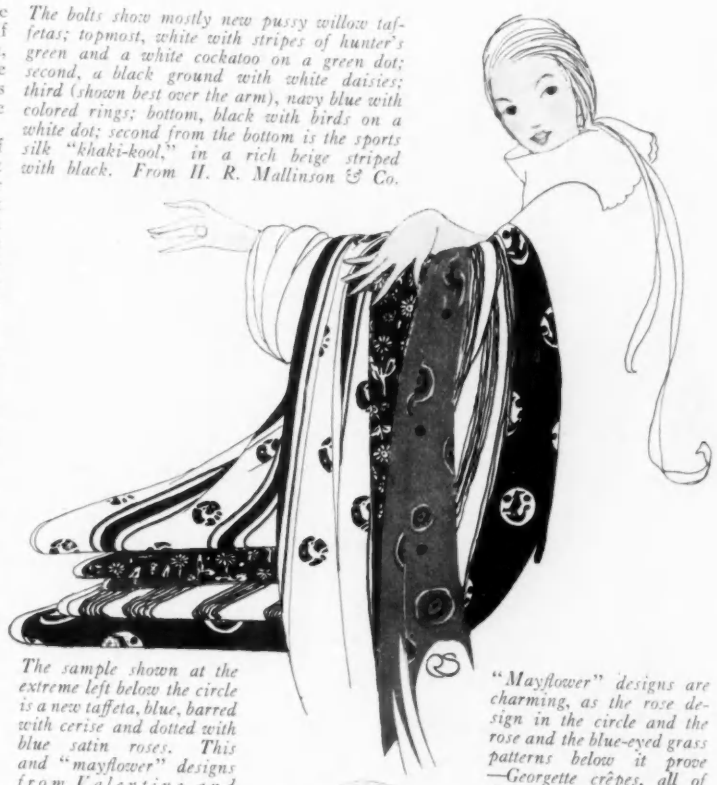
In pussy willow taffetas the quaintest of designs are being shown, a number of which are illustrated over the arm of the figure at the top of the page. Dots of white or contrasting colors on a plain ground have conventionalized birds and flowers, even a Greek medallion head, silhouetted on them. Irregular rings, rose and porcelain blue and jade and black, one inside the other, dot at intervals a plain surface such as navy blue, in the manner shown in the material thrown over the middle of the arm of the figure.

"Khaki-kool," from the same house, is a very smart sports silk which, while not new this season, is exceedingly smart. An example of this silk is illustrated in the bolt second from the bottom beside the figure in the middle of the page. The roughness of the silk and its luster combine to make it particularly effective.

The distinct innovation in sport silks is the new "La Jerz," shown in the illustration of the sports suit at the lower left, and in the two photographs below it. This is a new fine silk cloth which is being brought out by the manufacturers of soirée. It shows a most appealing fineness of weave and beautiful tones, soft and vivid. There are houses at work on blouses of this new texture, and one enthusiast has even taken a sample of it to be made up by French couturiers.

Interesting effects are to be seen in the new spring taffetas. For instance, the little cross-bar taffeta shown second from the lower right is wonderfully charming in mauve barred with violet and écru, and in plain écru barred with a more lustrous stripe in the same color.

A series of bewitchingly old-fashioned designs is called by the very appropriate name of "mayflower," which are made up on Georgette crêpe, and on plain and needlework radium. In the circle in the middle of the page is seen one of this series of designs, a Georgette crêpe barred with a crinkled rose-toned satin stripe and dotted with old-fashioned pink roses. Below it is a sample of another pattern in this series, the blue-eyed grass pattern, which is most charming. It has a blue satin crinkled cross-bar effect similar to that in the rose design, and slim stems of grass upon which blossom tiny blue and mauve flowers dot its surface.



The bolts show mostly new pussy willow taffetas; topmost, white with stripes of hunter's green and a white cockatoo on a green dot; second, a black ground with white daisies; third (shown best over the arm), navy blue with colored rings; bottom, black with birds on a white dot; second from the bottom is the sports silk "khaki-kool," in a rich beige striped with black. From H. R. Mallinson & Co.

The sample shown at the extreme left below the circle is a new taffeta, blue, barred with cerise and dotted with blue satin roses. This and "mayflower" designs from Valentine and Bentley Silk Company

"Mayflower" designs are charming, as the rose design in the circle and the rose and the blue-eyed grass patterns below it prove —Georgette crêpes, all of them flowered, and two of them barred with satin

"La Jerz," the new sports silk, is shown made up above, and in detail in the two photographs at the left below. It can scarcely be praised too highly, for it resembles jersey silk yet washes like cotton and does not "pull." The illustrations show it in plain mauve and in white striped with mauve and violet and a line of black. From Rogers and Thompson

"Will-o'-the-wisp" is one of the new sheer materials, and is more like marquisette than like any other fabric. Its weave is shown in detail below and a way in which it may be made up is illustrated above. It comes in plain colors or in wonderfully harmonized two-tone effects; in a combination of blue and gold it is lovely. From H. R. Mallinson & Co.

At the extreme right above is a flowered blue pussy willow taffeta; beside it is a black taffeta with white-edged black satin stripes; at the left above is a striped navy taffeta. From H. R. Mallinson & Co.

In the middle below is a Georgette crêpe, white, striped black, dark blue, and green; beside it is a rose taffeta barred with écru and deeper rose. From the Wechsler-Barber Silk Company

SMART FASHIONS *for* LIMITED INCOMES

The Long Coat Matches a Dress to Make a Suit, Yet Covers Separate Dresses, Thus Doing Duty Morning, Afternoon, and Night

A VERY economical trend of fashion this winter is the long tailored coat so cut that it may replace a tailored suit if necessary or answer for a wrap for wear over afternoon dresses. In an economically planned wardrobe there is frequently but one tailored suit, which, if constantly worn, gives but little variety of costume. A suit is, of course, a necessity, but if in addition a coat such as that illustrated at the lower right can be added to the wardrobe, a much greater variety can be gained from the coat and suit than from two suits, as such a wrap may be worn in the afternoon or for luncheon and thrown off to reveal pretty dresses of different types, whereas with the tailored suit a blouse must necessarily be worn.

TAKING ADVANTAGE OF THE LONG COAT

Those women who have, perhaps, put off until January the buying of a tailored suit will do well to consider purchasing, instead, a long coat on the order of the one illustrated, as it will answer the double purpose of suit and wrap. Since the interest in countryside life has so greatly increased, many women have found that the strictly tailored suit or sports suit is best reserved for country wear, with a wrap of this kind for town wear. Individual requirements must, of course, be considered, but such an arrangement would prove in many cases more acceptable than two suits.

Of course, judgment must be used in the selection of such a coat as this. If a coat which is distinctly a wrap is purchased, it is then of little or no use in the morning. On the other hand, there are models which, though long, give the trim effect of a suit, yet answer for afternoon wear also. This is the better type of coat to choose, as it will give greater service. Wool duvetyn or gloveskin would be the best material for it, trimmed with fur. With the greens and browns, the flatter furs such as beaver and sealskin are being very much worn; with the less usual shades of cloth, to make a more formal coat, the long-haired furs, fox or skunk, are more in keeping. The buttons could be of the cloth, but should in any case be inconspicuous.

A dress of dark blue gloveskin could match a long separate coat to make a suit, and yet the coat be suitable for wear with other dresses

The lines of a frock should be simple, and distinction gained by smart touches of color, by a new arrangement of buttons, or by an odd belt

Absinthe and white chiffon, with bands of blue faille, faintly veiled, on the underskirt, would make a charming informal dinner and theatre dress

FROCKS FOR THE LONG COAT

For morning wear with such a coat, a cloth or velveteen frock of a tailored character such as that shown in the sketch at the upper left would be excellent. The color of this dress could match the color of the coat or harmonize with it, as preferred. Smart color combinations may be obtained by the bindings on this frock. For instance, in a dress of dark blue gloveskin to match a blue coat, the collar, cuffs, sash, and pocket openings may be black silk with the shallow facing at the pockets and the lining of the collar of silk in a rose color with the edges of the facings bound with a straw colored silk. The same straw colored silk could bind the loose armholes and the shallow vest opening. Or the frock could be made of green velveteen, with deep blue silk used instead of the rose color, and this outlined with yellow. It is such touches as these which give distinction to a frock and lift it above the commonplace, and these touches should be carefully considered, for the best frocks are cut on simple lines that do not vary greatly in different frocks.

A gown a trifle less tailored in character, which could be worn for luncheon, perhaps, under a long coat, is illustrated at the upper right. This frock has that softness about it which lends itself to light colors. It would be charming in beige cloth—or in ivory velveteen, or blue moire. If a beige crêpe or cloth were chosen. the collar and flowing sleeves could be of the material and be edged with fur or with velvet in a delicate straw color. Ball buttons covered with the material of the collar and cuffs could be used as trimming on the waist and on the left side of the skirt. Blue faille of a Nattier blue shade could be used as a binding at the dropped armholes, at the heads of the cuffs, and at the waist opening; the smartly strapped belts could be of the material of the dress or of that used for the trimming, whichever proved most becoming.

A FROCK FOR AFTERNOON AND EVENING

A third type of dress, and one of great usefulness, is that illustrated at the lower left of the page. Although this dress is close at the neck and has the long sleeves which are almost necessary for a gown worn in the daytime, it could be made so charmingly transparent as to answer for an informal dinner gown. Chiffon combined with charmeuse of some solid color relieved, perhaps, by delicate white or silver lace, makes the most practical of frocks. Such a frock answers for afternoon teas, and for theatre and informal evening wear. An attractive combination for this frock would be absinthe colored chiffon relieved by a bertha of white chiffon, with the underskirt also of white chiffon. The absinthe chiffon forms a full tunic set on at an irregular yoke-line, and cut in an irregular fashion at the bottom to reveal the white chiffon skirt. Bands of blue faille may be used on a charmeuse underdress and be so veiled by the white chiffon as to soften the color and yet give an attractive contrast. The belt, formed of folds of the absinthe chiffon and a little of the blue faille, is fastened at one side with a bouquet of small blue, cream, and pink flowers.

The long coat, if wisely chosen, answers the needs of both a suit and a coat, and does morning, afternoon, even evening duty, if carefully chosen

STUDIES IN BLACK ART

Even such an idiosyncrasy as black underwear is justified by these crêpe de Chine knickers to be worn under a walking skirt or even, possibly, with a black dance frock. They are trimmed with black grosgrain ribbon. For evening wear a saucy camisole is black crêpe de Chine, silver lace, and tulle. Camisole from Lord and Taylor

The fancy for the black underwear to wear when in mourning or under sheer black frocks is explainable by such a charming garment as this black chiffon chemise, Empire in design, hand-hemstitched top and bottom, and stenciled in a white conventional design. An attractive nightgown may be had to match the chemise

Perhaps because of conditions in Europe, and perhaps just "because," the vogue of black underwear has increased considerably this season, increased even to the degree of the black satin corset above. The corset is trimmed with black lace and stitched with white thread; it has a slightly raised bust and a slightly curved waist-line. Corset, the two chemises, and the princesse slip from Bonwit Teller and Company

A nightgown, black even to the flower and slim grosgrain ribbons, is for wear when traveling. The material is crêpe de Chine, and a little black jacket to match it makes of the nightgown a most modest affair. The boudoir armlet is blue satin, pink roses, and blue velvet ribbons. This gown and armlet, and knickers at the upper left from B. Altman and Company

The most delightful thing imaginable for wear beneath a black evening gown is a princesse slip of black tulle with one puff for a bodice and many puffs for a skirt. The ruchings of fluted black taffeta ribbon make it stand out fluffily

Sheer folly, and only a little short of a sixteen year older's frock in appearance, is a chemise of black lace with a most sophisticated girdle of black velvet. Narrow ribbon outlines the top, and an armlet with streamers completes it

NO YEAR COULD START WITHOUT THEM,—THE LINGERIE SALES WHICH FILL THE SHOPS EACH JANUARY

THOUGH LATITUDE IS THE ASSURED FUTURE OF LINGERIE, LONGITUDE IS A THING OF ITS PAST

This envelope chemise stands by its conviction that, however plain it may be, lingerie which is hand-made possesses daintiness and distinction which are not to be found in machine-made elaboration; Philippine work on fine nainsook; $1.95

A delicately patterned linen lace forms the yoke and outlines the sleeves and to it is hung an envelope chemise of white nainsook, tucked at the top and held in at the waist by a wide ribbon put on and tied like a sash with long ends; $2.95

Smocking cleverly adjusts the flesh colored batiste nightgown in the middle above, and the blue or soft Callot pink thread used for the smocking makes it a decorative feature. Neck and sleeves are finished with hemstitching and the front is very daintily hand-embroidered; $1.29

The brassière (middle below) is made of heavy imitation filet and linen. A narrow Irish lace edges it all about. The pink taffeta petticoat flares but moderately to the knees, but thereafter spreads in billowy ruffles emphasized by flowered taffeta ruchings; $11.50. Brassière; $1.10

A trimming of hemstitching and the smallest of ribbon knots is the only elaboration which is permitted to an envelope chemise of tub silk in flesh or white. Tiny ruffles flare the bottom and hemstitched bands cross the shoulders; $1.89

A pretty thing which seems especially made for wear beneath a filmy blouse is this envelope chemise of flesh colored crêpe de Chine in which the shallow yoke as well as the shoulder straps are of wide lace, two bands to each embroidered organdy; $1.95

THEY MAY BE WHITE OR THEY MAY BE DELICATELY TINTED, THEIR MATERIAL MAY BE ANY OF A DOZEN WEAVES OF SILK OR COTTON OR LINEN, BUT SHORTNESS, FINENESS, AND SIMPLICITY THEY ALL HAVE

The nightgown pays scant attention to sleeves. This Empire model of flesh pink washable satin is finished with wide bands of white Georgette crêpe, embroidered, and through the waist-band runs a pale blue ribbon; $7.95. Cream net and flesh colored chiffon cloth make the fetching cap; $2.50

Philippine hand-embroidery for underwear has much to recommend it besides the fact that it enters this country free of duty. This model shows the excellent design and workmanship combined with a fine quality of muslin which make this work acceptable to the woman of exacting tastes; $2.95

The novel point of this Philippine nightgown is the elaboration of the bottom of the gown with buttonholing and embroidered bowknots. A ribbon run through hand-embroidered eyelets marks the Empire waist-line and on each side of the front is a wreath-enclosed initial; $7.95

A fine white batiste gown supports a tradition of nightgown-making which has long held favor and refuses to be set aside, in its yoke and sleeves of tucks and Valenciennes lace and insertion, but asserts its recent date by its brevity and by two ribbon bows tied into eyelets; $4

The popular Empire waist-line for nightgowns finds few more engaging exponents than this model in flesh pink batiste with picot edging. Rows of hemstitching holding the fulness at the waist end in pink ribbons; $1.45. Cap is of cream net and Binche lace over pink chiffon; $2.50

To be smart to-day lingerie must be exquisitely fine in material, clever in design, and trimmed with no less taste and skill than is a frock. Such is this gown of pink batiste, after a French model, trimmed with hemstitching and a ribbon sash covering the side opening; $1.95

With a smart morning dress of an unusual design is worn a cloche hat made of faille silk and trimmed with disks and bows laid flat; dress, $15; hat, $7.95

An afternoon dress of Georgette crêpe and taffeta, soft in line, in color, in material, with silver embroidered motifs on bodice, cuffs, and straight panel; $48

A shallow-yoked skirt of cotton Bedford cord is worn with a hand-embroidered voile waist. Brown and old-blue hat. Skirt, $5.75; blouse, $5.75; hat, $12

A tub skirt as simple as a skirt may be; a blouse of exquisite workmanship; a bamboo sailor trimmed with green. Skirt, $6.75; blouse, $4.85; hat, $12.75

S E E N *in the* S H O P S

Costumes Are Divided into Two Camps, Blouses with Skirts and One-piece Dresses, Both Friendly to Whom They Are Becoming—First Straw Hats—One Cotton Suit

For the woman who looks her best in one-piece dresses, this pretty frock; for the many to whom a straight brim is becoming, this sailor. Frock, $18; hat, $12

THOSE who go south for the last of the winter season find an insistent need of soft afternoon dresses and white skirts and blouses. After the many striped skirts of last season, it is a relief to return to models in all white, such as the two illustrated on this page, at the upper right. The skirt shown at the extreme upper right is made of excellent tubbing linen, known as Belgian linen, in an oyster white shade. Pearl buttons fasten it on both sides and the two slit pockets are piped with the linen. The belt is detachable. The skirt is cut moderately full and is as simple as a skirt can be. With it is worn a very dainty lingerie blouse of white voile, finely tucked and hemstitched and trimmed with smart diamond-shaped pearl buttons. The hand-embroidered collar is edged with Valenciennes lace.

STRAW HATS FOR SOUTHERN WEAR

The hat shown with this costume of blouse and separate skirt is a sailor made of bamboo straw in natural cream color; the brim is faced with a brilliant green ribbed silk, which is also used around the crown. Two small green breasts trim it at the left side.

The skirt shown second from the upper right is perhaps simpler than the one first described. It is made of wide wale white cotton Bedford cord. The pockets are narrowly piped with the Bedford cord. The wide belt is wide enough to serve as a shallow fitted yoke, to which the skirt is slightly gathered. The yoke fastens with three pearl buttons, which are repeated on the opposite side. This skirt may also be had in a soft rose color or in Copenhagen blue.

EXQUISITE WORKMANSHIP

The fine white voile waist shown with this skirt is beautifully hand-embroidered and is trimmed with rows of hemstitching. The collar may be worn either high or open in a V neck. The small embroidered dot motifs are repeated in the back of the waist which is prettily tucked. The broad brimmed hat is brown hemp, but it may be ordered in other shades as well. Its sole trimming consists of a soft old-blue ribbon around the crown and four brown ribbon bows laid flat on the brim.

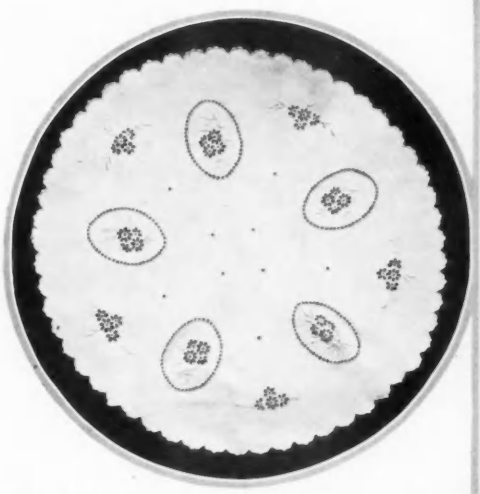
The smart morning dress shown at the upper left is of a combination of white linen and old-blue ratine. The flat tabs of the skirt seem to hang from the belt in both front and back; the pockets are attached to them. The flaps of the pockets, the tabs on the sleeves and the belt, are of the old-blue ratine. This design may also be had in rose color and white. The waist is made somewhat like a jacket, a style generally becoming. It is softened by the sheer underbodice of white voile buttonholed by hand on the

(*Continued on page 64*)

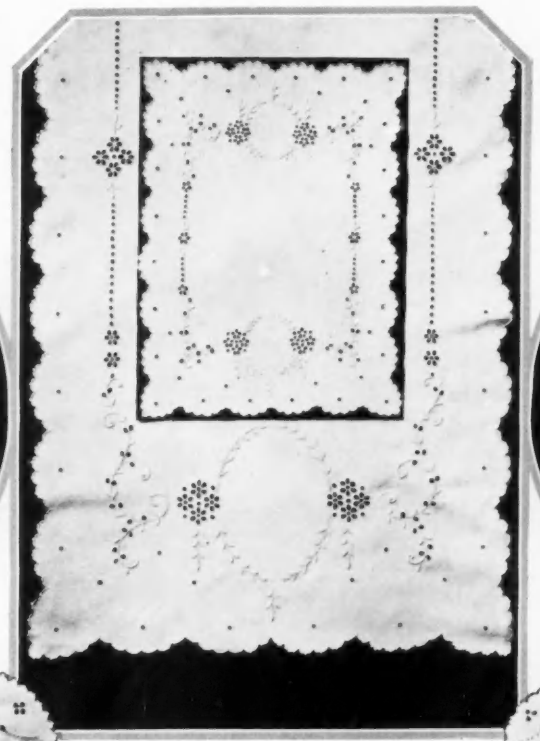
A taffeta and chiffon dress with the nicety of detail that belongs to made-to-order gowns is worn, with a hat to match it in color. Dress, $50; hat, $14

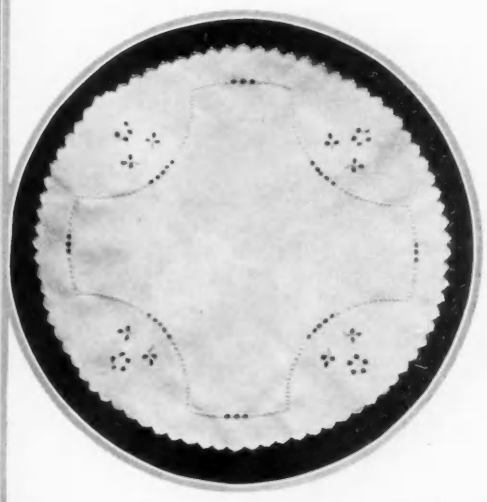
TO THE LOVER OF FINE LINENS COMES THE BOON OF JANUARY SALES

THE BARGAIN IS MADE AS TO THE TIME, THE PLACE, AND THE LINEN

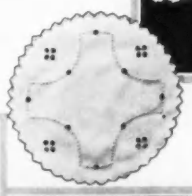


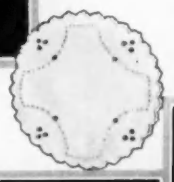
A table centerpiece of finest linen rose-scalloped on the edge and eyelet-embroidered. Ovals of eyelets surround five of the ten daisy sprays; 27 in. across; $6



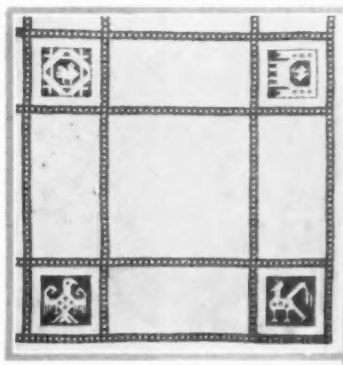


A thirteen-piece luncheon set of linen, hand-embroidered in Madeira work; centerpiece, 24 in.; 6 10-inch and 6 6-inch doilies (at the left); set, $3.85

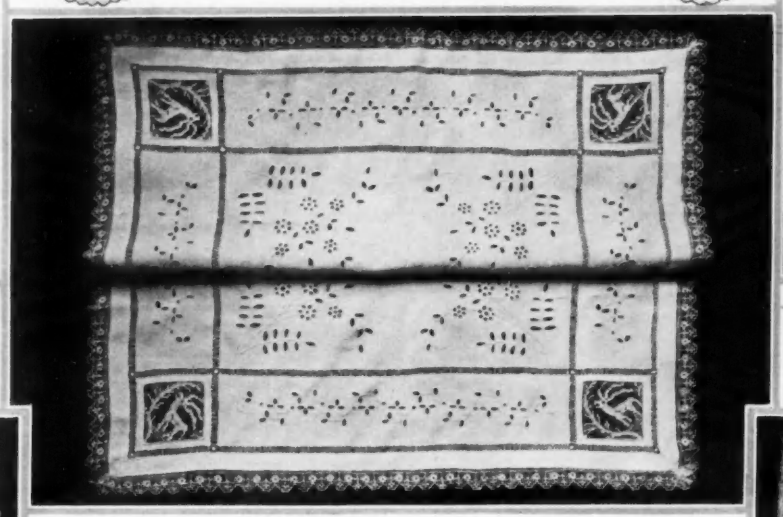




Madeira work decorates an Abbey linen set of table runner and oblong plate doilies. Scarf, 25 by 50 in., $5.25; doilies, 12 by 18 in., $25 per dozen

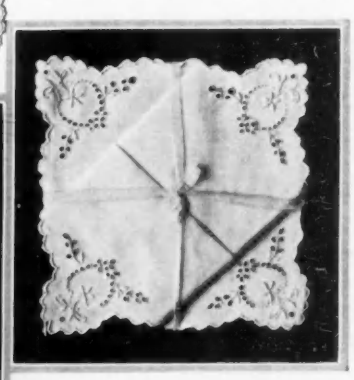


A linen tea cloth sets square its dainty account with quaint figures in Sicilian handwork; 44 in. square; $25



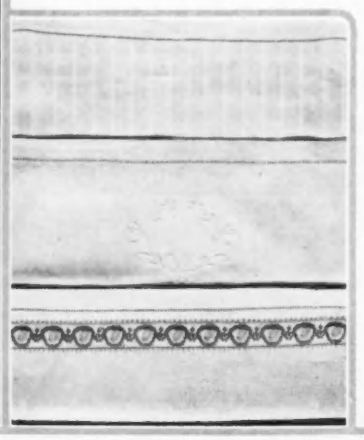
Three hemstitched huck-a-back guest-towels, 15 by 24 in.; the topmost of the three is a fine huck-a-back with satin stripe; 60 cents

A very exquisite piece of work is this linen tea cloth, English embroidered, and edged and inset with Italian filet; 30 in. square; $10.50

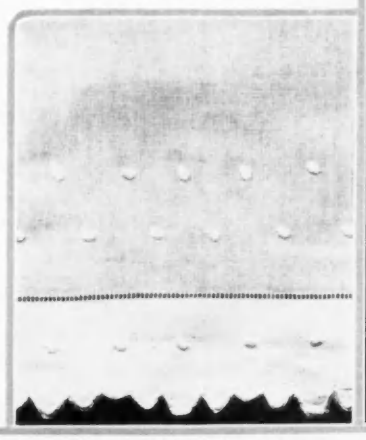


For the service of afternoon tea, linen napkins hand-embroidered in a pretty design; 13 in.; $4.85 a dozen

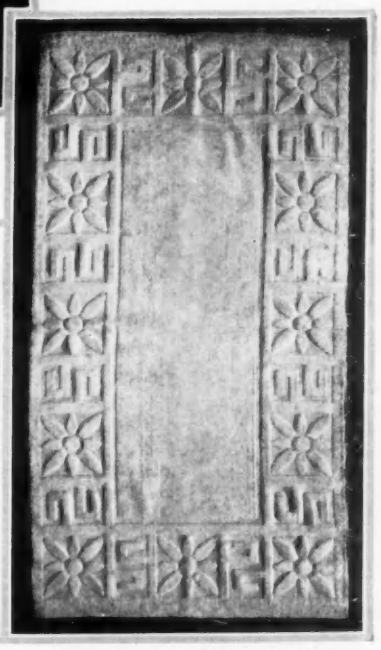
For the ornate design of a handsome linen scarf, filet, Cluny, and Venetian lace are used with English embroidery; 20 by 54 in.; $10.75



Towel (second) with border of satin damask embroidered in a wreath 50 cents; towel with broché colorea bluebirds and wreaths 50 cents



A pillow case of Irish linen is hand-embroidered and scalloped. Dots form a regular pattern above the hemstitching; 22 by 36 in.; $2.25 each



An imported Turkish bath mat is marked with a concise design modeled after tile patterns; extra heavy quality; white only; 25 by 45 in.; $2

THE YOUNGER GENERATION

"Nurse, may I blow bubbles in the nursery bathroom? See, I have on my blue chambray dress that water won't hurt one bit." The little tipped-up cuffs and the double ripply collar are of crisp white organdy, bound

Pretty enough for afternoon tea in the nursery, yet practical enough for a wholesome romp in the park o' winter afternoons is this frock of blue serge. It opens on the shoulder and has white linen collar and cuffs

Vogue will cut patterns of these children's frocks in sizes 2, 4, 6, 8, 10, and 12 years, for $2. Address Vogue Pattern Service, 443 Fourth Avenue, New York City

A smart slim little Parisienne is sketched at the top of the page, just as she looked at dancing class. Her frock was white tulle spread very thin and full over pink silk, and for trimming's sake, choux of pink and green beads made believe to be roses

If one is content to play with ready-made balloons instead of the soap-bubble variety, one may wear a rich raisin colored frock of velveteen. This one is bounded on the north, south, east, and west by lighter colored raisin silk braid and is worn with a white guimpe. The tie is raisin silk

As broad as it is long is the question of the little girl's blue velveteen skirt, and her short bodice comes to a glorious end—to a double pointed white linen vest with a really truly watch-fob. The collar and cuffs are of white plaited linen that droops as nearly as starched linen may droop

A wee beaver hat in fine feather tops the little girl at the left. She wears a frock of brown and beige velveteen, half and half. The sleeves are beige velveteen banded with brown, and the skirt is brown velveteen banded with beige. The quaint overskirt is a rim of beige and brown

She said she would take her doll things and go to her own side of the playroom, and she tossed her curls all over her face so you could only tell who she was by her bobbing beige cloth skirt bordered with darker beige and her blue cloth waist with beige diamonds and beige frills all over it

Coat No. 73203; skirt No. 73204. The becoming convertible collar, the slightly puffed sleeve, and the yoked skirt make this a favored suit

Waist No. 73225; skirt No. 73226. The bishop sleeve, the double belting, and the side drapery all proclaim this frock of the new year

Waist No. 73233; skirt No. 73234. For serge the shoulders, the yoke, and the godet plaits could be bound with braid; a tassel ends the waist

Waist No. 73070; skirt No. 73071. The overblouse and the underblouse are included in one pattern for 50 cents; the skirt is in another

Coat No. 73188; skirt No. 73189. The armhole, the unbroken line from neck to hem, and the belt cut with the fronts are new features

VOGUE PATTERN SERVICE

Over Every Dress Is the Long Coat, but a Skirt and Blouse or a Matching Dress Can Convert it at Will into a Suit

No. 73235
The blouse of velvet and fur may have sleeves of the material of the suit, and so complete a costume

Waist No. 73237; skirt No. 73238. Equally effective in satin or in velours to match a coat, and with bronze buttons and bronze embroidered tabs

No. 73156
For the one-piece frock of velvet or cloth the unbroken long lines are newest and are the most becoming; pattern, $1

Waist No. 73213; skirt No. 73214. Braid and the narrowest wool fringe are suggested as a new trimming on a frock of navy blue serge or velours

No. 73236
The "button down the back" fastening is undoubtedly the mode; the scallops give new lines to yoke and cuffs

THE patterns on this and page 62 are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, coat, skirt, child's, or lingerie pattern, unless otherwise specified. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th St., New York City; 149 Tremont St., Boston, Mass.; Room 304, Empire Bldg., 13th and Walnut Sts., Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post St., San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Sts., Baltimore, Md.; and Rolls House, Breams Bldg., London, E. C., England.

No. 72800
This new version of the envelope chemise is cut in one piece, which reduces seams to a minimum, yet is shaped to avoid fulness

No. 73076
Sizes 2 to 8 years. The simplest of play frocks is cut in one piece, with the collar and belt in another

No. 73075
Sizes 2 to 6 years. A play frock that is a copy of an English carter's smock is gay with colored thread

No. 73073
Sizes 2 to 6 years. A hand-smocked play frock is cut with set-in sleeves and opens conveniently at the front

No. 73148
This combination of corset cover and drawers is cut in one piece with the fold at the bottom on the width of the material

PLAY CLOTHES AND SCHOOL CLOTHES

FOR THE LITTLE FOLKS—LINGERIE

AND A NEGLIGÉE PROPERLY SIMPLE

No. 7314
The fulness of the sleeve in the Empire effect is achieved in this becoming nightgown by hand-smocking

No. 731 4
The Parisienne's ruffled version of pajamas combine the virtues of warmth and comfort with smartness

No. 73151
A combination of corset cover and drawers is cut in one piece and shaped at the waist with tiny side tucks

No. 73067
Sizes 6 to 12 years. An effective trimming and a becoming line is achieved by the simple smart belting

No. 73011
Sizes 2 to 8 years. These play rompers, for chambray or serge, open down the back and at the waist-line

No. 73117
Sizes 6 to 12 years. A topcoat is flared and buttoned to the chin and is otherwise approved of the season

No. 73212
The belt cut with the fronts of this room robe makes for simplicity in making, and trimness; pattern, $1

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at your favorite
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SEEN *in the* SHOPS

(*Continued from page 58*)

edge; the collar is edged with three rows of hemstitching close together.

The cloche hat of faille comes in soft rose, blue, or brown. It has an appliqué of flat disks somewhat resembling cherries; they are done in a contrasting shade. If the hat is brown it is faced in old rose and trimmed with rose color disks and a rose colored bow.

At the lower left on page 58 is shown a very smart type of frock for the woman who looks her best in one-piece dresses, rather than in skirts and waists. This model is shown in a robin's egg blue linen combined with striped mercerized cotton. Finely embroidered white organdy collar and cuffs give a fresh and pretty effect, while a black tie of satin supplies the necessary note of contrast.

The straight-brimmed sailor worn with the frock is of hemp in plain colors; it is trimmed with an odd arrangement of grosgrain ribbon in the same shade as the hemp, and a nickel button on one side of the crown. It may be had in all colors, and in black and white also.

SOFT AFTERNOON DRESSES

The sort of afternoon dress that is necessary wherever one may be, is shown at the lower right on page 58 in a new soft taffeta frock. Silver embroidered chiffon is combined with taffeta of the same shade. In this dress the effect of a made-to-order garment with all the little niceties of finish and design which one associates with the made-to-order gown is accomplished quite happily. The flesh colored chiffon chemisette with its touch of silver, the very fine net lace which turns back around the collar, the delicacy of the design of silver embroidery, and the finish of silver embroidery and silver tassels on the sash ends to the belt are all carefully finished details. This dress may be had in old-blue or a soft rose. With it is worn a soft blue hat in a fancy straw trimmed with fancy black wings which shoot out both back and front from the left side of the hat. This hat may be ordered in other colors.

A simple model for housemaids' wear has the fulness of the blouse arranged under a tuck; in black or gray cotton messaline; $4

Georgette crêpe and taffeta in Belgian blue or rose compose the frock shown second from the upper left on page 58. It also has the fine detail of made-to-order gowns. The panel, the bodice, and the cuffs are embroidered in silver thread, with a touch of blue silk or rose to match the color of the material. The bodice has a chemisette of very fine net lace and a white satin collar edged in silver braid. Pipings of taffeta bind the loose deep armholes and the unusual cuffs.

A COTTON CHEVIOT SUIT

The suit shown at the bottom of this page is made of a cotton cheviot in chintz colorings. It has a simple Norfolk type of coat with white piqué on the collar and cuffs; it fastens with smart pearl buttons, and has the desirable patch pockets. The model is shown in a pebbly mixture, having soft blue, rose, green, and tan, as well as white, in its depth, with a general color effect of greenish tan. Such a material as this is excellent for a wash suit as it holds its tailoring excellently, and this particular color is one that does not soil readily.

White bangcock straw with a white Milan underbrim, white satin drawn around the crown and finished with an odd straw flower in gay colors, compose the hat worn with this suit.

A simple English model for housemaids is illustrated at the upper right on this page. It is made in black or dark gray cotton messaline, and may be had in black or gray mohair for $6; in black or gray mercerized poplin for $5; or in black or gray cotton pongee for $3.50.

Greenish tan in general color effect is a cotton cheviot suit in a pebbly mixture of shades. The hat is white. Suit, $32; hat, $20

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., New York City.

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of Chiffon Taffeta, smartly trimmed with narrow plaiting of self material. The waist fastens in front and is finished with embroidered batiste collar and straps of silver embroidery. May be had in cornflower blue, silver grey, cornstalk, rose and black.

$42.50

Photograph by Matzene

One of the few American violinists who have won high rank is Albert Spalding, whose recent program at Aeolian Hall included two of his own compositions

M U S I C

Calendar

JANUARY 1 TO JANUARY 15
Metropolitan Opera House, opera by the Metropolitan Opera Company, every evening except Tuesdays and Sundays, and on Saturday afternoons; concert every Sunday evening.
Brooklyn Academy of Music, opera by the Metropolitan Opera Company, every other Tuesday evening.

MONDAY, JANUARY 3
Aeolian Hall, 3 p.m., joint recital, Clara Clemens-Gabrilowitsch and Petschnikoff.

FRIDAY, JANUARY 7
Carnegie Hall, 2:30 p.m., symphony concert, Philharmonic Society.

SATURDAY, JANUARY 8
Aeolian Hall, 3 p.m., joint recital, Pablo Casals, cellist, and Susan Metcalfe, soprano.
Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society.

SUNDAY, JANUARY 9
Carnegie Hall, 3 p.m., symphony concert, Philharmonic Society.

THURSDAY, JANUARY 13
Carnegie Hall, 8:15 p.m., symphony concert, Philharmonic Society.
Aeolian Hall, 8:15 p.m., song recital, Sophie Braslau, contralto of the Metropolitan Opera Company.

FRIDAY, JANUARY 14
Aeolian Hall, 8:15 p.m., violin recital, Eddie Brown.
Carnegie Hall, 2:30 p.m., symphony concert, Philharmonic Society.
Hotel Biltmore, 11 a.m., fifth Friday Morning Musicale.

SATURDAY, JANUARY 15
Carnegie Hall, 3 p.m., joint recital, Herbert Witherspoon, bass, and Florence Hinkle, soprano.
Carnegie Hall, 8:15 p.m., symphony concert, Russian Symphony Orchestra.

SUNDAY, JANUARY 16
Carnegie Hall, 3 p.m., song recital, John McCormack, tenor.
Harris Theatre, 3 p.m., last subscription concert, Orchestral Society of New York.

MONDAY, JANUARY 17
Aeolian Hall, 3 p.m., piano recital, Hunter Welsh.

SATURDAY, JANUARY 22
Carnegie Hall, 2:30 p.m., third Symphony Concert for Young People, Symphony Society.

SUNDAY, JANUARY 23
Carnegie Hall, 3 p.m. symphony concert, Philharmonic Society.

MONDAY, JANUARY 24
Aeolian Hall, 8:15 p.m., violin recital, Maximilian Pilzer.

TUESDAY, JANUARY 25
Aeolian Hall, 8:15 p.m., concert, Flonzaley Quartette.

THURSDAY, JANUARY 27
Carnegie Hall, 8:15 p.m., Bach-Beethoven Festival, Oratorio Society with Philharmonic Orchestra.

FRIDAY, JANUARY 28
Hotel Biltmore, 11 a.m., sixth Friday Morning Musicale.

SATURDAY, JANUARY 29
Carnegie Hall, 8:15 p.m., symphony concert, Russian Symphony Society.
Carnegie Hall, 3 p.m., piano recital, Josef Hofmann.

SUNDAY, JANUARY 30
Aeolian Hall, 3 p.m., song recital, Adelaide Fischer, soprano.

SATURDAY EVENING, FEBRUARY 19
Carnegie Hall, 8:15 p.m., symphony concert, Russian Symphony Society.

SATURDAY, FEBRUARY 26
Carnegie Hall, 8:15 p.m., symphony concert, Minneapolis Symphony Orchestra.

TUESDAY, MARCH 14
Aeolian Hall, 8:15 p.m., concert, Flonzaley Quartette.

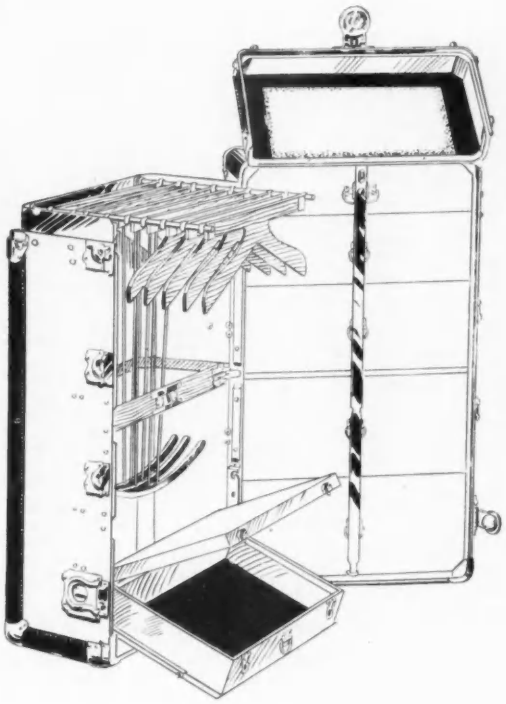
Music Notes

ONE feels in the atmosphere at the Metropolitan Opera House this season, fresh currents of artistic activity mingling with the conservative elements of the old régime. Among the notable events that have already marked the season was Caruso's appearance in "Samson et Dalila." The Italian Caruso, so beloved in his own Rudolfo, Canio, Cavaradossi, and a host of other parts in his own vernacular, sang the French Samson with his usual consummate art, making the alien character wholly his own. Matzenauer, however, carried the greater share of vocal responsibility in "Samson et Dalila" and proved her ability in a triumphant degree.

Bodansky, the new German conductor, made his American début at the performance of the "Götterdammerung," winning immediately the approval of a public alert for comparisons with his beloved predecessor, Alfred Hertz. Bodansky's unmistakably scholarly work set the seal of worth on his reading, and a favorable public watches with interest

(*Continued on page 68*)

HARTMANN WARDROBE TRUNKS



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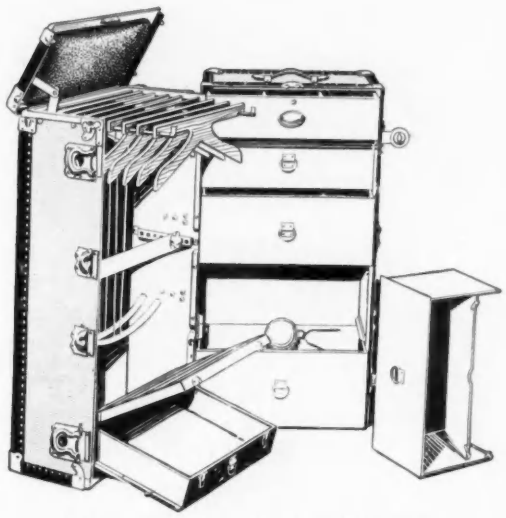

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M U S I C

(Continued from page 66)

Laeta Hartley, the admirable pianist, appears several times this season with the Boston Symphony Orchestra

Mme. Cajatti is singing this season the rôle of Musette in "La Bohème"; she has previously appeared as Mimi

Lada, classic danseuse, danced into the hearts of her audience in the first of a series of dances at the Candler Theatre

Three photographs from Ira L. Hill

the development of his American career. Bavagnoli has taken Polacco's position as readily as Polacco has risen to Toscanini's, and it is confidently hoped that he will not fail to fulfill the charge as well, technically and temperamentally, as the musicianly Polacco.

Edith Mason's successful début in "Der Rosenkavalier"; the appearance of Mme. Cajatti in "Bohème" as Musette instead of in the part of Mimi, in which she won enthusiastic plaudits in Italian opera houses; Damacco, Malatesta and De Luca, appearing for the first time in "Il Barbiere di Siviglia"; Zarska, the new Bohemian soprano, in "Lohengrin"; and Edvina in "Tosca" are but a few of the other recent acquisitions and novelties at the Opera.

MODERNISM IN MUSIC

The name of Igor Stravinsky seems to stand for the last word in modernism. Born in Petrograd, June 5, 1882, this futurist of the strings entered the composition world at the age of eleven, writing an allegro movement for a piano sonata, which he eventually completed. His "Scherzo Symphonique" was played at the popular Ziloti concerts in Petrograd in 1908, and his name became almost a household word throughout Russia. During the season of 1910 and 1911, the Russian Ballet presented his "Oiseau de Feu" and "Petrouchka," thus making him famous throughout Europe. Chamber music in its subtlest possibilities of tone is a delight for Stravinsky and, while he seemingly disregards accepted laws of composition, there is a distinct musical design behind his mists of impressionism. The Flonzaley Quartette played three movements of his first string quartette in their concert at Aeolian Hall, November 30. The movements are very short.

CONCERT ARTISTS OF NOTE

At the Thanksgiving concert given at the Waldorf-Astoria on Friday evening, November 26, for the benefit of St. Mount's Hospital, Miss Geneva Holmes Jefferds, soprano, was heard to good advantage in "Elsa's Traum" from "Lohengrin," and in a group of songs. Miss Jefferds possesses a voice of considerable sweetness and much dramatic warmth, and the Wagner aria proved a happy vehicle for these qualities.

Laeta Hartley, the gifted young American pianist, who appeared twice with the Boston Symphony Orchestra last season, was again soloist with them on November 23, when she played the Brahms Symphony in E Minor. Miss Hartley's rapid progress in her art has led her to high rank among pianists, and the finesse and artistic breadth of her work have made her a favorite soloist with the conductor of the Boston Symphony Orchestra.

Albert Spalding, the American violinist, gave his third recital at Aeolian Hall on Friday afternoon, November 26. His program contained, among other selections, two compositions of his own, "Nostalgia" and "La Coquette," both of which are charming.

Lada, the classic dancer, whose interpretations possess so distinctive a quality, gave an afternoon recital at the Candler Theatre, on November 16, the first of a series. She delighted a large audience and was enthusiastically acclaimed for her "Shadow Dance" by MacDowell, the "War Dance" from "Prince Igor," and Liszt's "Second Rhapsody."

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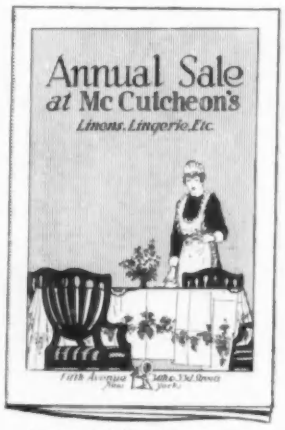

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WHAT THEY READ

THOSE on both sides of the Atlantic who find time amid the din of arms to ask why there is a confessed poverty in American literature seem to forget that such poverty marks even more clearly the literature of the other English speaking lands, except the British Isles. In matters literary, although Emerson proclaimed our intellectual declaration of independence half a century ago, we are still essentially colonial, and our present literature shares with that of Canada, Australia, and South Africa, the defects characteristic of perhaps all colonial literatures in modern times, possibly as well in ancient times.

Individual American writers have broken with the traditions of the mother country, and there was in the middle of the last century a New England group, still strongly British in tone, that could disown the colonial cachet. While yet that brilliant group was still writing, the unity that had made such a group possible was lost by the inpouring of the foreign horde upon the most intellectually active part of New England. The foreigner has come also to destroy the racial unity of the American people, everywhere except in the south, where it has long been broken by the presence of the African, slave or free. Canada, Australia, South Africa, never had a group comparing in importance with the mid-century group, never, indeed, produced a writer in verse ranking high even in the second class. A successful Canadian writer is apt to gravitate to London, where, if he stay long enough, he may cease to be colonial and become merely British. The Henry James once ours has not quite got rid of his American colonial flavor, but he was far more than half British intellectually before he chose to make himself wholly British in political allegiance. In the matter of literature, we are still essentially the greatest, by far the greatest, of British colonies, and if the continental European foreigners continue to come in at the rate of one million a year, it may be long before we shall conquer for ourselves an intellectual and spiritual unity such as shall enable us to produce a literature with no trace of the colonial.

THE LIFE AND LETTERS OF JOHN HAY, by WILLIAM ROSCOE THAYER, in two royal octavo volumes, seems likely to rank as the most notable American biography of the twentieth century's youth. Professor Thayer writes without the spirit of the courtier, and with reservations as to approval of some things that Mr. Hay approved, but with sufficient sympathy and admiration for the man he has attempted to picture. There was enough money in the Hay connection to have hired a facile and courtly biographer, but it was far better to employ Professor Thayer. Those who read the book with attentive care will close it with the conviction that while Mr. Hay had few, if any, traits of greatness, he was without any taint of the commonplace.

The Hays were not aristocrats, though the letters of Mr. Hay's grandfather prove that the men of that earlier generation were superior to their middle western neighbors, for the most part, in general culture and point of view. They seem, however, to have accepted middle western life with its plain democracy in a spirit of comradeship. The middle west two generations before John Hay, had a few families in which sound English was the speech of the home, and where the men, at least, of the household were versed in Latin, and acquainted with the history of their own and other lands. From the few such homes sprang many political leaders, but woe to the youth who should presume upon his home "advantages" to take on airs of superiority. Mr. Hay probably had too much native humor to make such a mistake, but his early and permanent translation from the middle west gave him access to the society he liked best, that of distinguished and clever men and women, cosmopolitans, moulders of opinion, and makers of history.

Mr. Hay developed a decidedly aristocratic point of view, well brought out in his steadily unavowed novel, "The Bread Winners." His tastes, temperament, and gifts considered, he had perhaps an ideal career. John Hay was never called upon to justify himself before the people at large, for he never sought elective office. He first came to Washington an essentially green youth, who, like Hamilton, as Talleyrand said, "had divined Europe." Some saving grace deep down in the man enabled him to recognize early the greatness of Lincoln, and the effect of this biography will be to enhance the fame of that supreme man. Paris in the late sixties, while Hay was yet under thirty, was the young man's opportunity, and in the diaries of that time we begin to see the rare literary skill of the man. Few better pen portraits of recent times can be found than Hay's brief and rapid sketch of the imperial charlatan who called himself Napoleon III.

After Paris, Mr. Hay returned to Washington, where the radicals were warring with President Johnson, and the biography now gives us inside glimpses of politics at home, not exactly reassuring glimpses. His brief glimpse of Vienna and his short journalistic career in New

(*Continued on page 72*)

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WHAT THEY READ

(*Continued from page 70*)

York are full of interest. So too is the gossip of his literary career, especially of his fifteen years' collaboration with Nickolay upon the monumental "Abraham Lincoln: A History."

The first McKinley campaign gives the biographer a chance for a richly deserved shot at those who contrived the resignation of John Sherman from the Senate, and his appointment, a broken man, as Secretary of State. Mr. Hay's ambassadorship to England was cut short by his appointment as Secretary of State, a post in which he distinguished himself, and where he learned some things of German diplomacy that may well make Americans of the future distrustful and cautious. The portrait of Mr. Hay as ambassador will make many hark back to his immediate predecessor, Thomas F. Bayard, whose nobly serene and kindly face in early old age, contrasted oddly with the fighting countenance of his successor, undistinguished except by energy, alertness, and humor.

That he was human was the saving gift of Mr. Hay, for while it rarely betrayed him into impropriety, it almost always protected him from overweening self-esteem in the course of a career amazingly successful in several difficult fields. The book closes with a wise and modest entry in Mr. Hay's diary, and an even wiser and more modest estimate of self in a letter of a few years earlier. (Boston: Houghton Mifflin Company, $5 per set.)

OLD BOSTON MUSEUM DAYS, by KATE RYAN, tells some part of the long and interesting history of what was probably the only theatrical stock company in the United States to have a continuous existence of half a century. The Boston Museum was a local institution, extremely local, indeed, since it was indelibly marked with the provincial cachet of its home city. It had, however, in William Warren, a faithful member of the company who enjoyed more than a local reputation, who was known and respected nationally and internationally. Also, not a few of the men and women popular all over the United States began their careers and had their first training at the Boston Museum.

To the last, the Museum retained the euphemistic name that had enabled it in early days to attract a Puritanic public to theatrical entertainments under patently false pretenses. Bostonians, thousands of them, first saw a play at the Museum, and there for many years, Bostonians were sure of seeing sound plays well acted. Some of the things that even William Warren graced with his admirable acting, however, would be dull enough now, as one may guess by a passage quoted in Miss Ryan's book.

As to Miss Ryan herself, she appeared on the Museum boards when it had been for a generation a popular institution, and she played there with a great variety of interesting men and women for more than twenty years. It is of this period that these reminiscences intimately inform us. Miss Ryan began playing at six dollars a week, and felt that double that would make her contented for life. She knew a really distinguished group of men and women, and there was never a time when the constantly shifting company did not include some who afterward attained wide popularity. Miss Ryan illustrates her book with portraits that will stir moving memories in many an old theatregoer. (Boston: Little, Brown, and Company, $1.50 net.)

PLEASURES AND PALACES: THE MEMOIRS OF PRINCESS LAZAROVICH-HREBELIANOVICH, tells in modest fashion the remarkable story of the American

Courtesy of The Century Co.

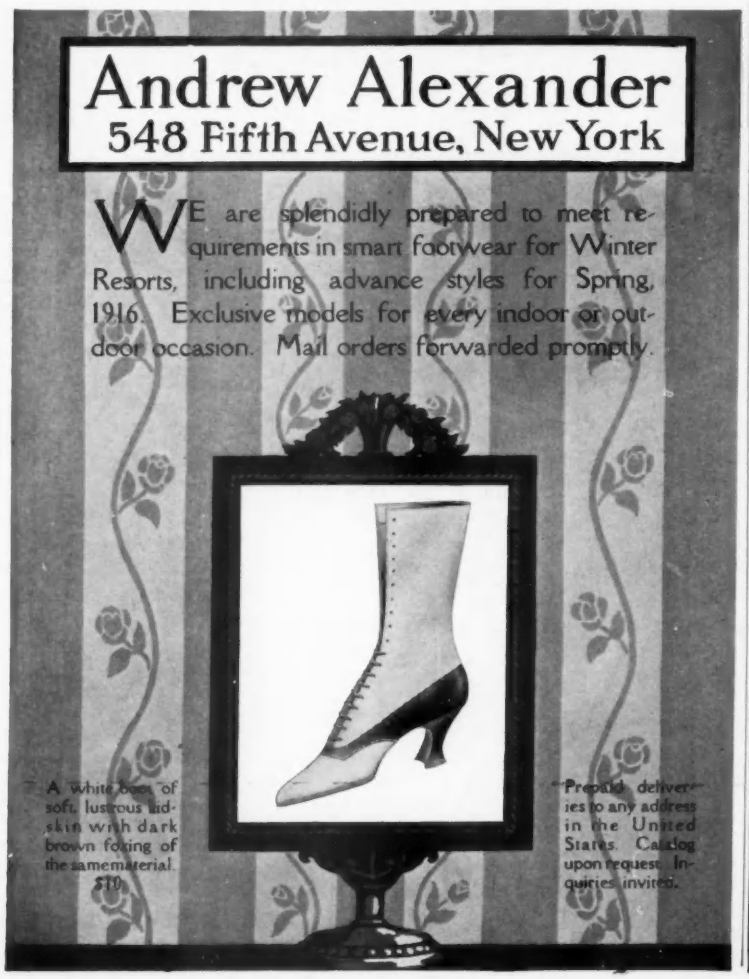
A photograph of Princess Lazarovich-Hrebelianovich who, before her marriage, was an American actress, is frontispiece to her memoirs, "Pleasures and Palaces"

actress, Eleanor Calhoun, who went to Europe a good many years ago, and cut short her professional career to become the wife of a Servian diplomat. It does not often happen that an American woman wearing the title of princess, and acquainted with royalty in several lands, can write of her contact with aristocratic society with the freedom from snobbish pride that characterizes these memoirs. She tells with simplicity of her horror at the poverty of London, something that even yet strikes the traveling American as truly dreadful. A little later she tells of her meeting with British royalty, and not the least entertaining passage of her book is that in which she relates her clever reply to an amiably mischievous thrust of the late Edward VII, then Prince of Wales.

She boasts nothing of her vogue in London society, but she was evidently a decided favorite, and the stories of the distinguished persons whom she met are of the utmost interest. In this lady's pages Bernard Shaw appears in his most amiable guise. On the Continent the Princess Bismarck was extremely gracious, though Miss Calhoun had no opportunity to meet the great Chancellor. In France the Vernes entertained her on board their yacht. In Paris, and elsewhere, she played with Coquelin the Elder. A rash word of hers to Leconte de Lisle threatened to bring on a painful scene, but the wife of the poet interfered in time to prevent a catastrophe. She quotes Leconte de Lisle as saying that Renan was seduced by his own eloquence.

Her marriage was in its way romantic. The Serbian Prince, whose title she shares, was presented to her at a famous house in London, and not knowing who or what she was, he confided to her that he disliked acting and never attended the theatre. After that she met him wherever she went, and then he interested her in the affairs of the Servian people. When they were married, the prince was referred to as a possible aspirant to the throne of Servia, a rumor that he positively denied in print. Her marriage brought her into contact with the most distinguished persons in the Balkan region, and her book closes with the remarkable story, already told by the late William Stead, of a clairvoyant's vision of the murder of the Servian King and Queen. This is a book of rare interest, and one

(*Continued on page 74*)



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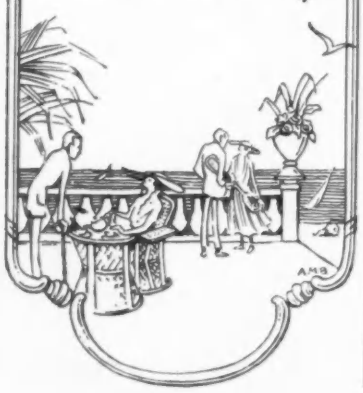

WHAT THEY READ

(*Continued from page 72*)

distinguished for its freedom from the faults of many such memoirs. (New York: The Century Co., $3 net.)

MIDWINTER FICTION

FELIX O'DAY, by F. HOPKINSON SMITH, proves that in the closing years of his life the author reverted to the Victorian style of fiction. The story is to the last degree romantic in its plot and development, and in many of its characters is strongly Dickensesque. Possibly the Dickens revival of four or five years ago, which culminated in the Dickens centennial of 1912, may have influenced Mr. Smith, and perhaps the amazing success of an Englishman who began rather late in life to write elaborate romances strongly suggesting Dickens, may have suggested to the author of "Felix O'Day" the possibility of a like success. Some internal evidences, however, suggest that the story was written in whole, or in part, before the Dickens revival was well under way. In any event, Mr. Smith has written a story marked not only by a strongly romantic tone but also by strong human sentiment that often approaches sentimentality.

The title rôle is uncommonly well done, and the German dealer in antiques, a less distinguished character, is even more carefully and realistically elaborated. There is a considerable gallery of Dickensesque portraits, and there is a villain of the approved mid-Victorian type. (New York: Charles Scribner's Sons, $1.35.)

LITTLE MISS GROUCH, by SAMUEL HOPKINS ADAMS, is a saucy extravaganza done in very high spirits, and warranted to harm nobody. Mr. Adams's heroine appears in tears aboard an outgoing liner at a New York dock. An interested fellow passenger offers aid, which is rejected, and he then hears her shout to a young man on the wharf that she'll never return. It appears that she is the daughter of a rich and powerful person and is fleeing a hated marriage. She is also a thorny and rebellious girl who renders the gallant youth whom circumstances have brought to her aid extremely uncomfortable by her sharp tongue. In the end, however, she makes amends for her unkindness. There are the usual sea-going persons on board—a snobbish American woman, an English nobleman, a New York judge of high repute, and other less important travelers. Mr. Adams manages to put a deal of fun into his scenes on deck, and to end at Liverpool with a romance. (Boston: Houghton Mifflin Company, $1 net.)

THE RESEARCH MAGNIFICENT, by H. G. WELLS, reminds one of an old dictum of the École des Beaux Arts,—"Paint anything." Mr. Wells has reached a popular eminence that justifies him in acting upon this maxim, doing anything he likes, and assuring his docile public that the thing is a novel. "The Research Magnificent" is not a novel; it has few dramatic moments, and it is absolutely without true passion of any sort; it is merely a characteristically brilliant study of a temperament, the full-length portrait of a man who entertained from childhood a certain conception of himself,—the notion that he was born to lead the aristocratic life. An American parallel to William Porphyry Benham of "The Research Magnificent," was furnished by a country doctor now a good many years dead. He entertained from boyhood, upon the slenderest evidence, the belief that he came of aristocratic lineage, and that he was himself an aristocrat, with the privileges and obligations of the order. In face, figure, and bearing, he thoroughly looked the part, and his sense of truth and honor was delicate and unassailable. Although for forty years he did the drudgery of a country doctor, he never lost his original conception of himself, and although he never indulged in hauteur, and was without self-consciousness, he went about among his neighbors a marked man, looking almost like a creature of a different order. Those who saw the calm dignity and beauty of his face in death, say that he then looked the aristocrat, even more than in life.

Benham's conception of the aristocrat, in "The Research Magnificent" is of a man that should live life at its fullest and finest. A considerable inheritance left him free to do what he would, and after yielding a moment to the lure of London, he entered upon his wanderings. He knew that he lacked physical courage, but he managed at all times, and in the face of danger, to act as if he were brave. So, in all the crises of life, he did the thing that his conception of himself required. His marriage proved unfortunate, but he triumphed over that mistake. His wife tried to tie him down to a tame social life in London, but he would not be thus enthralled, and he left her at home. He wandered over the earth, and returning found her faithless. Russia, India, Hayti, South Africa all attracted him, and wherever he went he remained the aristocrat. Death, by violence, came at last in South Africa, where he faced single-handed the soldiery putting down a riot, and was shot with many bullets. Mr. Wells prepares one for this study of a temperament in a brilliant prologue. Later he shows his hero in contact with his parents, his college friends, and the women he loves—which exhibition is accomplished in the author's accustomed able manner, but not without tedium. (New York: The Macmillan Company, $1.50 net.)

THE STORY OF JULIA PAGE, by KATHLEEN NORRIS, will somewhat surprise such readers as rejoiced in the freshness and simplicity of the same author's first novel, entitled "Mother." The new story bears almost throughout the mark of effort in an unfamiliar and unsympathetic field. There is a good deal of seeming realism in the earlier chapters, and the dialogue throughout is effective, though not always natural. As to Jim, he is a much over-studied character. His jealousy is altogether unconvincing, and his "My God's" tiresome.

Julia of the title rôle is an attempt at a detailed portrait in full length, and many readers will doubtless accept her with satisfaction. She is certainly more nearly convincing than Jim, though her apparent content with her position as a deserted wife is unnatural, while the lesson of her early mistake is driven home at the end with the merciless didacticism of an old-fashioned religious tract.

The author's "line" was clearly enough marked out for her in "Mother," which, although far from a great, or even important, novel, was one of charm and promise. That promise was not fulfilled in the stories that immediately followed, and it is still less fulfilled in this story, by far the most serious of the author's undertakings. It required simplicity of purpose and sincerity of conviction to write "Mother"; it required neither to write "The Story of Julia Page," though, very likely, the latter will find thrice as many readers as the former. (New York: Doubleday, Page & Company, $1.35 net.)

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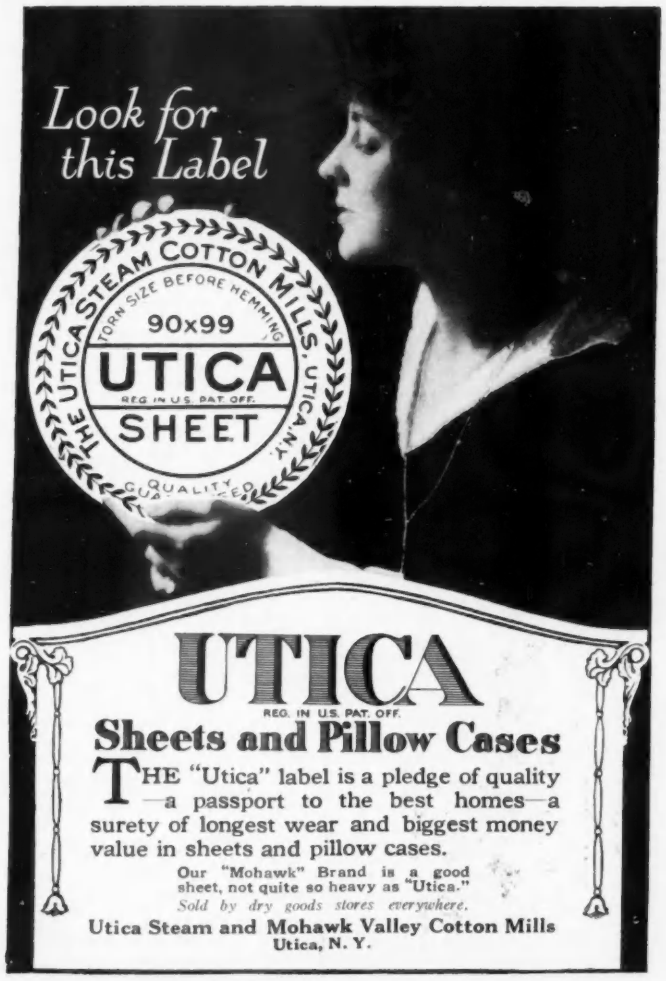

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A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 2½ to 6		Sizes 5 to 8	
Tan Russia and Black Kid	$2.00	Tan Russia	$2 00
White Buckskin	3.00	Black Kid	2 00
White Canvas	2.00	White Buck	3.00

Larger sizes at proportionate prices.

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

Fifth Avenue, New York

The Home of Fashionable Footwear for Men, Women and Children.

Exhibit Shops: Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

We have no agencies—Our Shoes are sold in our own shops only.

You Can Now Buy

Albrecht Furs
1855

at

Midwinter Reductions

Our Midwinter discounts afford an opportunity to buy your furs at prices never before offered for the quality, style and workmanship you get in Albrecht neckwear, garments and muffs.

It will pay you to buy your Furs now but you must act quickly. Our Midwinter Price Reduction Offer expires Feb. 1st, 1916.

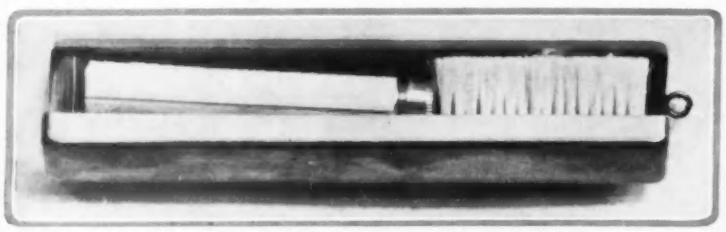
Your Choice of Latest Styles

There is no better known nor more reputable furrier than the House of Albrecht. For sixty years it has stood at the top. We have the pick of the best, finest pelts that come into the American market—and we offer you any of the furs beautifully illustrated in our Big Fur Style Book at good substantial reductions. On some certain lines we offer as much as a 33%—and none less than 10% reduction. Tell us what your fur needs are—we surely can save you money.

Albrecht's Fur Fashions is the most complete, most valuable Fur Book ever published. It illustrates all the standard and staple styles in Furs as well as the most venturesome designs—made up and listed in all the more durable and popular Furs. With the catalog we will send **A Money Saving Coupon** good for a positive reduction on any Furs you order. Write today—ask for Catalog No. 156, send two cents to cover postage and address

Dept. F-6

E. Albrecht & Son St. Paul, Minn.



She who travels lightly will welcome a folding tooth-brush and tooth paste tube in a four-inch silver case; $2.29

ON HER DRESSING-TABLE

THE after-Christmas, or New Year's, gift may be the gift of forgetfulness or reciprocity or eccentricity — and then some people do happen to have birthdays inconveniently near holiday time too. Also, all purses are not thinned by Christmas inroads—therefore the suggestions on this page.

Two and three-quarter inches by two inches measures the case shown at the bottom of the page. Rather small for cigarettes? Yes, rather, but it is not too small for a photograph case. As seen in the open view, it will hold four pictures. For the promiscuous young man there is safety in this number; for the débutante there is triumph; for the devoted mother or the newly made benedict, one's family is in one's pocket or on one's dressing-table. The case is of sterling silver, engine-turned, and is made by one of the smartest silver-smiths in New York.

To the woman who attempts to travel with little luggage, or who worships the god of space-saving devices, the four-inch-long tooth-brush case, illustrated at the top of the page, recommends itself for inspection. The engine-turned sterling silver case contains a flat tooth-brush and a tube of antiseptic tooth paste. These two articles can always be renewed, of course.

AN AMERICAN CREAM —NEUTRAL

A strictly neutral cream, neither greasy nor greaseless, to be used in conjunction with water, and put up in an entirely new container — this is novelty aplenty in a toilet preparation which has just made its appearance.

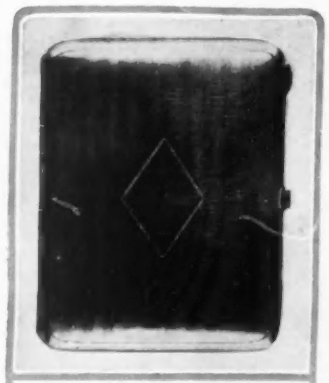
As to the container—we all know the unsightly tortured look of a collapsible tube of cream or dentifrice after it has been used several times. All the advantages, and none of the unattractiveness of the tin receptacle, have been achieved in this new box which retains its semi-spherical shape until the last drop of cream has been used. The cream is forced through the screw stopper by pressing the malleable tin bottom, which is detached from the firm outer casing of the box. This box is really difficult to describe, but it is undeniably a very clever little invention, and the color scheme of Wedgwood blue and white makes it a harmonious addition to the well-appointed dressing-table.

THE CREAM CLAIMS:

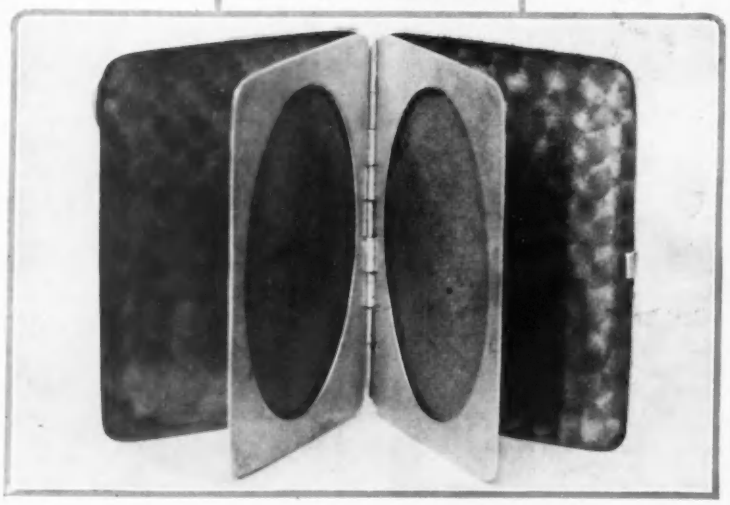
This is what the cream claims for itself. It is the first successful commercial attempt to introduce a vegetable cream which will not turn rancid. The ingredients are so completely harmonized that the oils do not predominate. This makes it possible to use the cream in conjunction with water, and thus dispense with soap. It contains neither the glycerine peculiar to dry creams, nor the petroleum which is a base of greasy creams. It is priced at 35 and 50 cents a box.

In a similar package is put up a dentifrice which counteracts excessive acidity. It is priced 25 cents.

Note.—Those inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



A photograph case of silver; which may be carried in the pocket or kept on a dressing-table; $10.50



Beauty's Magic Cup

Crême de Meridor is a delightful preparation that helps nature overcome pimples, blotches, freckles, roughness and wrinkles.

Crême de Meridor

(Greaseless)

imparts that clear, velvety texture to the skin which women so much love. A protection against cold winds, an excellent cleanser after exposure to the dust and grime of the street. Leaves no oily glaze on the face. Most delightful to use because of its delicate fragrance.

Apply with face wet, massaging gently. Then bathe with warm water, rinse with cold and dry thoroughly.

At all good stores—25c and 50c. Send for a free sample.

Lazell Perfumer

Distributor
66 Renwick St., Newburgh, N. Y.

"Wood-Lark"

The Shampoo that **CLEANS** the scalp and removes **DANDRUFF.** In boxes containing six cubes—one cube sufficient for abundant shampoo. Buy it to-day at any toilet goods counter or send

25 cents

Woodard Clarke and Company

"Wood-Lark" Bldg. Portland, Oregon

An Unusual Gift

PEDIGREES COMPILED

COATS OF ARMS

Properly Painted. Claims for Hereditary Societies prepared. Indices made.

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Editor and Publisher of American Family History

38 W. 59th St., New York Tel. 4259 Plaza

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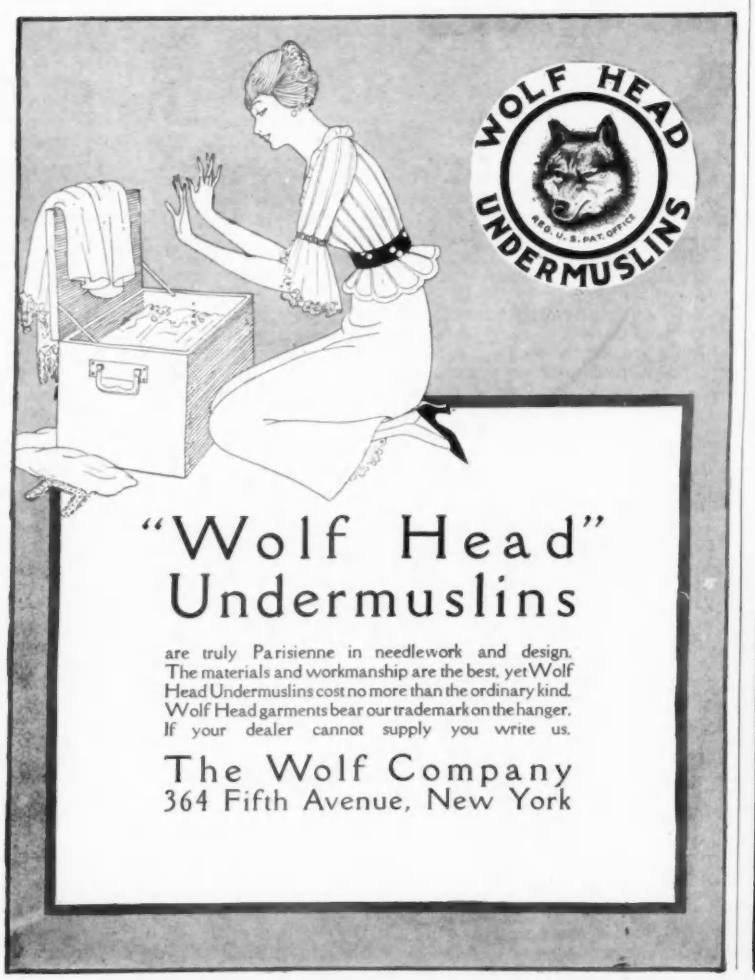
PACKER'S LIQUID TAR SOAP

A delightful cleanser—And so convenient to use.
Perfumed? Yes, just enough to be agreeable.
Made to meet the needs of the woman who wants only the best.
Sample bottle 10c.

50c. at druggists, 60c. by mail, postpaid.

The PACKER MFG. CO.
Dept. 87-K, 81 Fulton Street, New York

Graced with a beautiful burnt Peacock tipped with gold, this model has a Georgette Crepe top over a facing of straw, answering every new need for January.



"Wolf Head" Undermuslins

are truly Parisienne in needlework and design. The materials and workmanship are the best, yet Wolf Head Undermuslins cost no more than the ordinary kind. Wolf Head garments bear our trademark on the hanger. If your dealer cannot supply you write us.

The Wolf Company
364 Fifth Avenue, New York

STRIKING—YET QUITE CORRECT

THE O-G "CECIL" BOOT

$6.50

THE O-G "CECIL" BOOT

$6.50

In the "Cecil" in patent or black glazed kid with white calf uppers, turned soles and wood heels of Louis model, you will recognize the acme of the prevailing style.

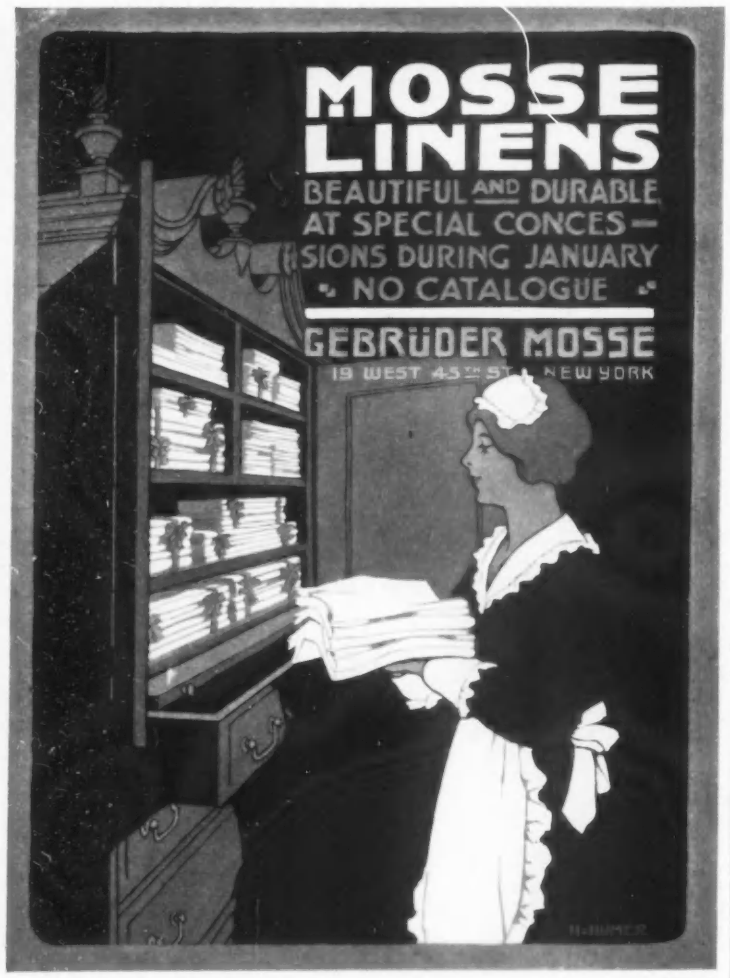
Mail orders should be addressed to

O'CONNOR & GOLDBERG

THE REPUBLIC BUILDING, CHICAGO

Retail Shops and Style Exhibits, 23 E. Madison St. and 205 S. State St., Chicago

This shoe is specially priced and as the number available is distinctly limited we suggest an early order.



"THE ALPINE"

One of the many smart models created by us for early Spring.

If you are looking for something *really* new, you will find it in a Phipps hat.

Get your dealer to show you.

PHIPPS

C. M. Phipps, Inc.
29-33 West 38th St. N.Y. City.

MOTOR NOTES

THERE is probably no one in the country more concerned with the habits of motor cars and their drivers than is Secretary of State Hugo, who has charge of the licensing and regulation of the more than 150,000 motor vehicles in use in New York State. Secretary Hugo has pointed out the change that has come over that necessary individual, the chauffeur. In the early days when only an experienced mechanic could drive a car, the chauffeur's principal business was to keep the machine running. Nowadays, however, when modern cars are so designed and built that the veriest tyro can drive them for thousands of miles without so much as raising the hood, the chauffeur has become more of a "man," in the "handy" sense of the word, and less of a mechanic. To be sure, he should be first and foremost an able and careful driver, but he should furthermore possess those qualities formerly attributed to a well-trained and trusted footman. Secretary Hugo takes exception to the use of the term "chauffeur," not only because of its French origin, but because of the literal meaning of the word, which designates a stoker, or fireman. This might have applied in the early days to drivers of steam automobiles, but there is certainly no logic in its retention nowadays when the average chauffeur scarcely needs to know what steam is. The word which now replaces chauffeur in French motoring circles is "*mécanicien*," which literally means machinist. The *mécanicien*, as we have termed him, however, means assistant mechanic to the driver of a racing car. Secretary of State Hugo has adopted the all-inclusive term "motorman" to designate the hired driver of an automobile, and coming from this source, it is quite possible that the term will be officially adopted. He has made a thorough study of the matter and believes that it is now time to make the change in popular use of the term.

DANGERS IN AUTOMOBILE SOAPS

The highest type of the painter's and decorator's art is applied to the finish of a high-grade automobile body. A well-painted and varnished car, which is properly cared for, may retain its luster after many thousands of miles of use—and yet that same car when subjected to the effect of harmful soaps or polishes will become streaked and spotted in a few weeks. The European war has had the effect of making the manufacture of high-grade automobile soaps increasingly difficult, and in consequence these have almost doubled in price. The result is that there are a large number of inferior and even harmful soaps on the market. The properly manufactured soap has the necessary acid and alkali properly combined in such proportions that one neutralizes the other. A free acid or alkali, however, will soon injure the most expensive surface, and in extreme cases, may completely change the original color of the body. A test which has been recommended to determine the presence of any free acid or alkali, is to dissolve a third of a glass of soap in a glass of hot water. When this is cold, several drops of the solution should be poured on a glass plate which has been varnished or enameled. If this is washed off after thirty seconds and the varnished surface shows spotted or discolored parts where the solution stood, it may be known that free acid or alkali in harmful quantities is present. If it is impractical to make such a test, it is urged that soaps be purchased only from the most reliable dealers or manufacturers who are certain as to the ingredients. A few cents saved on a pound of soap may result in several hundred dollars additional expenditure on the refinishing of the motor body of a finely made and high-priced car.

INCREASED CAPACITY FOR THE RUNABOUT

The roadster or runabout is no longer a two-passenger affair. Those manufacturers who have not added an additional seat to their runabout models have made the one seat of such a width that three passengers may conveniently be carried. From the lowest priced to the most expensive runabout, three-and four-passenger models are to be found in growing numbers. The manufacturer of one of the highest priced cars on the market, though noted for conservatism, has been quick to see the trend of design, and has brought out a unique and serviceable type of three-passenger runabout selling at prices ranging from $4300 to $5900, depending upon the power and size of the motor used. This runabout is provided with a seat at the left of the driver sufficiently wide to accommodate two passengers. The driver's seat is separate and is set slightly forward, so that the movements of his arms will not be interfered with by his companion's shoulders. The interesting feature of this seat is that it may be slid back even with the adjoining seat when not in use. This gives a free passageway to the door at the driver's side so that the passengers may enter or leave the car from either side without inconvenience. Another type of roadster, known as the "Chummy Four," has been brought out by a long-established manufacturer who has departed from the usual custom. In this car there are two separate forward seats with an aisle between. The aisle broadens out into a horseshoe-shaped space, which forms a comfortable seat for two. This is similar to the "Cloverleaf" type of roadster, except that the third seat at the rear has been widened to accommodate a fourth passenger. In addition to this seat the usual baggage and spare tire compartment is to be found at the rear of the turtle deck. When not in use, the extra double seat may be employed for the storage of touring equipment and may be put to other services for which the tonneau of a touring car would ordinarily be used. The price of this car on a six-cylinder chassis is $1550, and on the eight-cylinder chassis is $1850.

FOR EMERGENCIES ON BAD ROADS

The increase of good roads in this country, while great, has not kept pace with the increase in touring. Consequently, although the average motorist may so lay out his tour that he will be reasonably sure of only the best of roads, it occasionally happens that a detour or change in plans will make necessary the traversing of a road as bad as any to be found. No matter how powerful may be the motor of the modern car, its energy is unavailing when a deep mud hole is encountered and the wheels cannot obtain sufficient grip to propel the heavy car. In order to furnish a surface out of which even the heaviest car would propel itself without the aid of a team of horses, a device has been marketed which is composed of a series of corrugated strips laid parallel to each other to form a sort of corduroy road. These strips are attached by flexible connections so that the "causeway," as it is termed, may be laid in front of either rear wheel and "fed in" as the car is moved forward. It may be rolled up in a compact shape and carried in the tool box, or clamped to the under side of the running-board. A complete set consists of two of these devices—one for each wheel—and when applied in the proper manner, one or the other wheel will always have the rough surface of the road on which to obtain the necessary grip to propel the car forward.

Have You a Car?

Do You Want One?

In either case you will find what you want to **read** about cars in Collier's Automobile Number.

This issue—it's the fourteenth annual—has become an institution in the minds of motor enthusiasts everywhere. Last year some one called it "A National Automobile Show on paper."

The January 8th issue will be the Automobile Number of

5¢ a copy

Collier's

THE NATIONAL WEEKLY

416 West 13th Street, New York City

Before Waving

Nestlé Waved

The Nestlé Permanent Hair-Wave

More and more is the new discovery of a hair treatment by which even the straightest hair growing on our heads is transformed into naturally wavy, appreciated. Months ago it was still predicted in New York that any permanent hair-wave, and even if it was Nestlé's, would only be a Summer fly acceptable for the seashore. Yet appointments from ladies whose hair we waved in early Summer are pouring in—all about in the same tenor, "Please reserve appointment for the re-waving of my hair which was a great success and immense boon to me; I shall never take to iron waving again. My hair, I am glad to say, has improved immensely in health since your first waving and has grown about three inches."

It could not be different. The war in Europe may not seem to have anything to do with permanent hair-waving, yet it has established the superiority of the Nestlé-Hair-Treatment over the old means. For whereas the ordinary hair-waver had to close his establishment, Nestlé's at 48 South Molton Street, London, continue their work as if there was no war because the women of good and quiet taste have been accustomed to the produce of the Nestlé treatment, and will have no more violent regular trolley lines stiffening her contours.

A net of well educated and trained Nestlé pupils is gradually being spread all over the globe and thus provides opportunities for all, while lately the HOME OUTFIT brought out by us fills in the remaining gaps.

This Home Outfit is Wonderful

The New Home Outfit with the latest improvements in implements and worked on any electric light socket came out in July and has found immediate favor with the public everywhere. Many hundreds have found their way into the homes and displaced the nightly haircurlers and the barbaric form of hair-pinching with hot irons. This Home Outfit produces naturally wavy hair in every single instance where intelligent care is being taken in the execution of the work. It has been introduced into many families. Working girls have continued to purchase this article for their mutual benefits. It has found its way into hospitals and schools. In fact, it has proven that women everywhere are tiring of the old and harmful methods of waving their hair.

The Nestlé Home Outfit consists of an electric heater, ten mechanical patent curlers, twenty prepared patent paper tubes and the small belongings to permanent waving. The only renewable parts are the prepared paper tubes which are sold at 10c apiece. The total cost of the Outfit is FIFTEEN DOLLARS ONLY. It is sold under the restriction that it be not used for trade purposes.

The "Nestol Treatment" for Babies and Small Children

An old white-haired nurse paid us a visit the other day to tell us that she had really invented the "Nestol"-treatment more than thirty years ago, although she said she had not worked it out so scientifically, but in spite of that had turned the hair of dozens of children curly for life, merely through never permitting it to hang straight. It is Mr. Nestlé's contention, and always has been, that no single child need grow up with straight hair, assuming—we know exactly how to deal with their hair. We all had curly hair originally and the main reason why our children's hair grows straight now is because we give it no opportunity to develop the soft daily cell production within and on the immediate surface of the scalp. The Nestol treatment tells of the treatment baby's hair ought to receive, and supplies a lotion which is applied to the scalp and whose ingredients prevent the shaft-cells when they appear on the scalp surface from closing up. A few months of this treatment and the new cell-growth works independently, which means that such hair will grow naturally curly for all time. Incidentally, the Nestol lotion is just the lotion every one ought to use for their hair. It prevents the formation of scales on the scalp and other disorders incidental to our hair development. It is sold in the form of concentrated cream, each cream being dissolved into two pints of water and applied once or twice a day. Price, inclusive treatment-directions, One Dollar per tube (two pints), or six tubes for Five Dollars.

Apply for illustrated booklets and all particulars to

C. NESTLÉ CO.

657-9 Fifth Avenue, Corner 52nd Street, New York

Tel. 6541 Plaza

London, 48 South Moulton St. and 44 Dover St. Also at Berlin and Paris

WARNING: We would be obliged if ladies who get their hair or scalp injured by irresponsible hairdressers in the attempt to give permanent waves would communicate with us, as also in all cases where such people allege to have received their education from Mr. Nestlé or the C. Nestlé Co.

Out of the Beaten Track!—

Nassau-Bahamas

Not a transient tourist resort but a delightful English Colony, long the winter rendezvous of American and Canadian Society.

During January, February and March, there is ***perfect surf bathing, the best of big game fishing, sailing, golf, tennis, polo, pony racing, and of course, dancing,*** both under the palms and in the ballrooms at Government House and the Colonial Hotel.

Average Winter Temperature 72 degrees Fahrenheit

The voyage to NASSAU takes but three days from New York or fifteen hours from Miami, Florida.

Steamer Service under American Flag

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450 Fourth Avenue
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TRADE **TREO** MARK
ELASTIC GIRDLE
PATENTED

Made entirely of porous woven surgical elastic web which gives freely to every movement of the body, but firmly holds the figure. Boned only at the back and front which affords ample support without a particle of uncomfortable pressure. It is the most popular

CORSET FOR STYLISH WOMEN

because it is the best suited for prevailing fashions, and combines grace with absolute comfort. Whether for street wear, dancing, evening wear, or on the links, its construction and material make it equally suited for the fashionable woman or athletic girl. If your local dealer cannot supply you, write for free booklet. Do not accept a substitute. Six to sixteen inches long. White and Flesh Pink. Prices $1.00 to $8.00. Address Dept. F.

TREO CO., Inc., 160 5th Ave., New York City

S O C I E T Y

Births

NEW YORK

Ferguson.—On November 14, to Mr. and Mrs. Armour Ferguson, a son.

BALTIMORE

White.—On November 8, to Mr. and Mrs. Richard White, a daughter.

WASHINGTON

MacLean.—On October 24, to First Lieutenant and Mrs. Allan F. MacLean, Second Cavalry, U. S. A., a son.

Deaths

NEW YORK

Boggs.—On November 22, in Paris, Rear-admiral Lawrence G. Boggs, U. S. N., retired.

WASHINGTON

Burrows.—On November 16, at his home in Kalamazoo, Michigan, Julius Caesar Burrows, former United States Senator from Michigan.

Calvo.—On November 22, at his residence, Senor Don Joaquin Bernardo Calvo, formerly Minister from Costa Rica.

Langhorne.—On November 24, at his home, John Devall Langhorne.

Engagements

NEW YORK

Beall-Thornton. — Miss Florence Beall, daughter of Mrs. Joseph Bond Beall, to Dr. William Wynn Thornton, Jr., son of Professor William Wynn Thornton.

Storrs-Berens.—Miss Katherine Simpson Storrs, daughter of Mr. Richard S. Storrs, to Dr. Conrad Berens, Jr.

Sturgis-Wright.—Miss Anna Louise Sturgis, daughter of Mr. William Sturgis, to Mr. Edward N. Wright, Jr.

Teeple-Strahan.—Miss Grace Dagmar Teeple, daughter of Mr. Henry H. Teeple, to Mr. Joseph C. J. Strahan.

Werner-Townsend.—Miss Marie Werner, daughter of Mr. William E. Werner, to Mr. Douglas Townsend.

BOSTON

Anthony-Weyburn.—Miss Ruth Anthony, daughter of Mrs. S. Reed Anthony, to Mr. Lyon Weyburn, son of Mr. S. Fletcher Weyburn.

CHICAGO

Armour-Ericson.—Miss Mildred Armour, daughter of Mr. M. Cochrane Armour, to Mr. Chester F. Ericson, son of Mr. Otto C. Ericson.

PHILADELPHIA

Henry-Chatfield.—Miss Elizabeth Wolcott Henry, daughter of Mrs. Charles Wolcott Henry, to Mr. William H. Chatfield, son of Mr. Albert H. Chatfield.

Howe-Robinson.—Miss Mary H. Howe, daughter of Dr. Herbert M. Howe, to Dr. James Weir Robinson.

WASHINGTON

Kauffmann-Murray.—Miss Barbara Kauffmann, daughter of Mr. Rudolph Kauffmann, to Mr. Lewis Newton Murray.

Weddings

NEW YORK

Brown-Kirchwey.—On November 23, at the home of the bride's parents, Mr. H. La Rue Brown and Miss Dorothy Browning Kirchwey, daughter of Professor George W. Kirchwey.

Clark-Kirchwey.—On November 9, Professor Evans Clark and Miss Freda B. Kirchwey, daughter of Professor George W. Kirchwey.

Hunt-Cheney.—On November 17, in Grace Church, Mr. Ridgely Hunt, Jr., son of Mr. Ridgely Hunt, and Miss Julia de Forest Cheney, daughter of Mr. George L. Cheney.

Longcope-Dana.—On December 2, in Grace Episcopal Church, Dr. Warfield Theodore Longcope and Miss Janet Percy Dana, daughter of Mr. Paul Dana.

Maloney-McCall.—On November 27, in the Lady Chapel of St. Patrick's Cathedral, Mr. William R. Maloney and Miss Ella Gaynor McCall, daughter of Mr. Edward E. McCall.

Mohr-Schaefer.—On November 24, in St. James's Lutheran Church, Mr. Frederick K. Mohr, son of Mrs. John J. Mohr, and Miss Elsa C. Schaefer, daughter of Mr. George Gustave Schaefer.

Schelling-Woodford.—On November 23, at the home of the bride, Dr. Henry L. Schelling and Mrs. Stewart L. Woodford.

Townsend-Terlinck.—On November 11, in La Panne, Belgium, Mr. Edward H. Townsend, son of Mrs. James M. Townsend, and Miss Yvonne Terlinck.

Wylie-Clark.—On November 27, at the country home of the bride's mother in Elberon, New Jersey, Mr. W. Gill Wylie, Jr., son of Dr. W. Gill Wylie, and Miss Estelle C. Clark, daughter of Mrs. W. Campbell Clark.

BALTIMORE

Gary-Bosley.—On November 20, in Emmanuel Episcopal Church, Mr. E. Stanley Gary, Jr., son of Mr. E. Stanley Gary, and Miss Eleanor Cole Bosley, daughter of Mr. John Cole Bosley.

McQueen-Hooper.—On November 20, at the home of the bride's parents, Mr. James Russell McQueen, son of Mr. J. B. McQueen, and Miss Margaret Hooper, daughter of Mr. Herbert Hooper.

CHICAGO

Wyeth-Orr.—On November 25, at the home of the bride's mother, Mr. Marion Sims Wyeth, son of Dr. John A. Wyeth, and Miss Eleanor Orr, daughter of Mrs. Arthur Orr.

PHILADELPHIA

Wetherill-Barker.—On November 20, in St. Mark's Episcopal Church, Reverend Francis MacComb Wetherill and Miss Elizabeth Hildeburn Barker, daughter of Dr. T. Ridgway Barker.

PRINCETON

Scoon-Hibben.—On November 23, in Marquand Chapel, in Princeton, New Jersey, Professor Maxwell Scoon of the Princeton University faculty and Miss Elizabeth Grier Hibben, daughter of Dr. John Grier Hibben, President of Princeton University.

PORTLAND

Look-Brooke.—On November 10, in Trinity Church, Mr. Richard V. Look and Miss Margaretta Brooke, daughter of Mrs. Edward H. Brooke.

SAINT LOUIS

Jorrin-Foster.—On November 23, in Newport, Senor Don Julio Gabriel de F. Jorrin, grandson of Senor Don Jose Silverio Jorrin, and Miss Virginia Lee Foster, daughter of Judge Robert Magruder Foster.

WASHINGTON

Gillett-Hoar.—On November 25, at the home of the bride, Representative Frederick H. Gillett of Massachusetts and Mrs. Rockwood Hoar.

Noyes-Ewing.—On November 27, in St. John's Church, Mr. Newbold Noyes, son of Mr. Frank Noyes, and Miss Alexandra Ewing, daughter of Mr. Thomas Ewing.

Savage-Gatewood.—On November 24, at the home of the bride's parents, Mr. T. Dixon Savage, brother of Reverend W. V. Savage, and Miss Hildreth Gatewood, daughter of Medical Director James Duncan Gatewood, U. S. N.

Throop-Wilmer.—On November 24, Mr. Thomas A. Scott Throop, son of Mr. Joseph E. Throop, and Miss Rebekah Wilmer, daughter of Dr. William Holland Wilmer.

You can dress as though you never perspired, by using

KORA
Dress Shields

These shields make your gowns perspiration-proof, save soiling the waist and chafing the skin.

Dress-wise women *insist* upon **KORA Dress Shields** because the material is so specially skin-soothing. It is scientifically waterproofed *and guaranteed.*

On sale at most good stores at 25c the pair and upwards. All styles.

THE KORA CO., 454-V—Broome St., New York

FREE **Send 25c for one pair Kora Dress Shields and receive FREE, the useful KORA WASH RAG BAG.**

My Facial Beauty Exercises

will make you look many years younger. Won't you let me tell you how you can remove wrinkles and restore the fresh complexion and contour of girlhood as thousands of others have done?

Write today for my new FREE booklet. If you will tell me what improvements you would like, I can write you more helpfully.

KATHRYN MURRAY
Suite V-1, Garland Building, Chicago
The first woman to teach Scientific Facial Exercise

Are You Too Stout?

My Scientific course of **Body Exercises** will reduce excess flesh in **any part of the body.**

Get rid of the too big waist, heavy hips, fat bust and under-arms, thick thighs and shoulders. Gain health as you lose flesh. Weigh 20 pounds less, feel 100 per cent better—look like a girl. Write for booklet and guarantee.

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Frank Brothers

Established 1865

Silk Stockings in all Evening Shades
Per pair $2.50

The Fifth Avenue Boot Shop

Fifth Avenue, New York

Exhibit Shops: Chicago, 724 So. Michigan Avenue.
Pittsburg, Jenkins Arcade.
New Haven, Chapel Street.

We have no agencies—our shoes are sold in our own shops only.

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Niagara Falls - - - N. Y.

Photograph by Peter A. Juley

An artist possessed of the rare gift of taking himself humorously was the late John W. Alexander, who adds to his portrait of himself an inspiring lay figure and aptly entitles it "The Tenth Muse"

A R T

Calendar of Exhibitions

NEW YORK

Arlington Galleries. Exhibition by the Association of Women Painters and Sculptors from November 20 to December 24.

Bruno's Garret. Pen and ink sketches and color drawings of "insects, wild animals, women, and lichens," by Coulton Waugh, until December 31.

Columbia University Library. Collection of modern etchings, recently presented to Columbia by Mr. David Keppel in memory of his father, the late Frederick Keppel.

Durand-Ruel Galleries. Modern French paintings, for an indefinite period.

Fine Arts Building. Winter Exhibition of the National Academy of Design, from December 18 to January 15.

Kennedy Galleries. Etchings, dry points, and drawings by Frank W. Benson, and old English color prints by Morland, Wheatley, Hamilton, Alken, and Pollard, from December 1 to 31.

Macbeth Galleries. Third annual exhibition of the Society of Painters of the Far West, from December 3 to 24.

MacDowell Club. Bimonthly exhibitions of the work of American artists.

New York Public Library. Print Gallery: portraits of famous women, in etching, engraving, and lithograph, for an indefinite period. Room 322: exhibitions illustrating the making of etchings and of engravings.

Photo-Secession Gallery. Sculpture and drawings by Elie Nadelman of Paris, after December 8.

CHICAGO

Art Institute. Twenty-eighth annual exhibition, from November 16 to January 2.

ART NOTES

A TIMELY and delightful exhibition was that of paintings by the late John W. Alexander, held at the Arden Galleries, from November 17 to December 15, under the personal direction of Mrs. Alexander. Though small, this exhibition was admirably selected to represent the different phases of the artist's work, and the quiet gallery with its soft-toned walls afforded an excellent setting for the paintings of this most refined and sensitive of American figure painters.

Mr. Alexander, whose sudden death last summer was a loss deeply regretted, was a leading figure in American art, notable alike for his own productions and for his keen interest in the furtherance of art ideals and in the work of other men. He was for many years President of the National Academy of Design—and of something like nine-tenths of the other art associations in New York. As President of the National Academy, he labored unceasingly,—and one hopes, not ultimately unavailingly,—in the interest of larger galleries and increased facilities for exhibition. By nature, he was kindly, genial, and pleasantly witty, and young artists of promise found in him a friend always ready with keen advice and practical aid.

THE MAKING OF THE ARTIST

Like many American artists, Alexander received much of his training abroad. He studied, as did Duveneck and Chase, at the Munich School, but drew from it a much more personal art than theirs, and modified its teachings by study in Italy and by many years of productive work in Paris. His work naturally falls, throughout its development, into certain differing phases, notable for one or another characteristic, but the unique quality which runs through it all, becoming more and more pronounced as his work advances, is the elimination of non-essential detail, the undivided attention to the main issue in a canvas. Velasquez or Van Dyck, in painting a richly patterned stuff or a bit of lace, painted with an exactness of detail which might almost bear examination beneath a microscope and they attained thereby a wonderful texture, a vibration which made every inch of the canvas interesting. Alexander, when dealing with the same subject, barely suggested the patterning, yet obtained a most delightful ensemble effect by the skilful use of satisfying and suggestive half tones and by using a very coarse canvas, which gave variation of texture through the thin colors which he used and made every modification of brush-work a thing of interest. We hear

(*Continued on page 84*)

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♣ ♣ ♣

The above excerpt from Country Life, of London, bears testimony to the scope and efficacy of Mrs. Adair's Strapping Muscle Treatment, administered at her Salons in New York, London and Paris. Single treatments, at the New York Salon, $2.50. Many other treatments are given, including that for the removal of Superfluous Hair by the Antiseptic Electrolysis method; $2.50 per half hour.

♣ ♣ ♣

If any reader of these lines cannot visit Mrs. Adair's Salon in New York, let her write for Mrs. Adair's Lecture Book on the care of the skin and contour, and for the price-list booklet describing the Ganesh Preparations for self-treatment at home, among which are:

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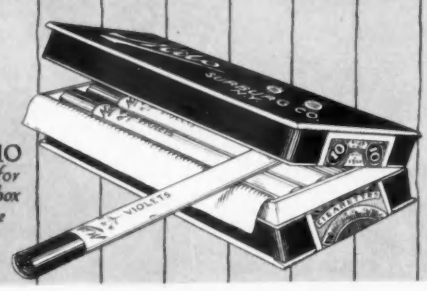

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22 x 22 inches	**Sale Price $12.75** per doz.	Usual Price	$17.00
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A R T

(*Continued from page 82*)

much of water color painters who work with an oil technique; one sometimes feels in Alexander's oils the freshness which other artists obtain from a water color medium.

THE WISDOM OF ELIMINATION

Three broad divisions are marked in the work of this artist. To the first, belongs the portrait of "King Cole," shown at the Arden Galleries. This is typically "early work," very clearly seen, very definitely and carefully modeled with exacting attention to truth of representation, but with only moderate insight as to character. Up to this point, Alexander had followed the unavoidable route, for it is only when an artist is competent, beyond question, to paint all that he sees, that he may safely begin to eliminate detail and select the features which emphasize his personal impression of the subject. When a man paints cows up to their knees in water that he may avoid the drawing of their legs, he may deceive himself as to his purpose, but he seldom deceives his public.

In the portrait of Mrs. Alexander may be seen the luminous atmosphere, the elimination of detail, and the decorative quality for which Alexander's work is noted

The second period of Alexander's work, well illustrated by "Memories" at the bottom of this page, shows in many ways strong affinity with the work of the English pre-Raphaelites—a resemblance which would seem to be due rather to a study of the same Italian primitives who influenced the pre-Raphaelites, than to direct influence of this school. Much of that quality of subliminated illustration which marks the work of the pre-Raphaelites appears in Alexander's work of this period, which was—and still is—immensely popular. Perhaps the best known example of it is "The Pot of Basil," from Boccaccio's story of "Isabella and the Pot of Basil," which hangs in the Boston Museum.

The pre-occupation of the later work of this artist was the study of light, of a wonderfully diffused sunshine which bathes his figures in a luminous mist of light. Often the figure is frankly posed against a sunny window, the light of which is softened by filmy curtains, or, as in the widely known "Sunbeam," the canvas is given to picturing the elusive glimmerings of a ray of sunshine falling into a darkened room and touching to radiance the gown of a woman, for always, portraits excepted, of course, the central figure of Alexander's canvas is a woman, delicate, fair, and exquisitely refined.

DISTRACTIONS OF PORTRAITURE

As a painter of portraits, Alexander won a reputation so wide that it seriously interfered with his more imaginative work, and held him overmuch to work which, while excellent, was less individual and unusual than were his figure studies. In his portraits, the characterization is direct and truthful,—though not perhaps deep or strikingly keen,—and he possessed in a degree rare among American artists, the gift of lending distinction to his sitters.

The exhibition at the Arden Galleries included a type of work not usually associated with this painter,—that of landscape painting. It was interesting to note how completely his vision of landscape coincided with his vision of people; how he simplified and idealized nature as well as man.

The color in his work is such as befits his manner of seeing and painting. Crude color, sharp contrast, or abrupt transition is a thing as unknown to Alexander's painting as to that of Vermeer. The luminous atmosphere which pervades his work tones, softens, and blends the colors.

Photographs by Peter A. Juley

"Memories" illustrates that phase of Alexander's work which was marked by the quality of subliminated illustration which we commonly associate with the English pre-Raphaelites

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The soothing, healing medication in Resinol Soap which is so effective in clearing poor complexions, is equally dependable for protecting delicate skins from the havoc of winter's wind and cold.

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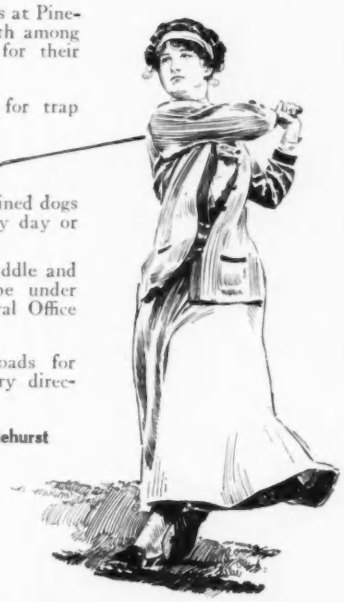

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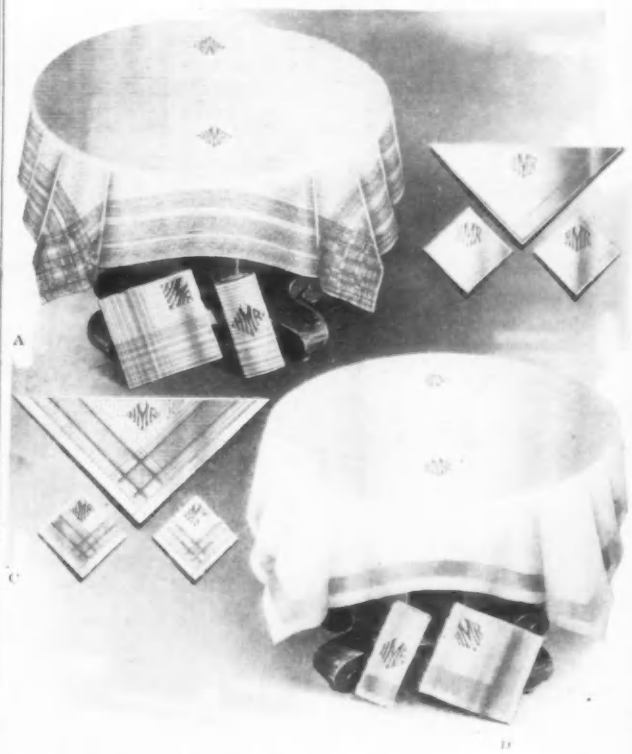

A—Table cloth, 2¼ x 2¼ yards; napkins, 27 x 27 inches. Fine quality damask, stripe with fancy border, embroidered with 3-letter monogram as per illustration. Hemmed by hand and laundered. Set complete $35.00

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SEEN *on the* STAGE

(*Continued from page 34*)

the treatment; but the execution is adequate, at least, and the little piece produces a startling impression of originality.

In "The Honorable Lover," by Roberto Bracco, the leading Italian playwright at the present time, a married lover, named Alberto, is enjoying a comfortable liaison with Manina, the wife of his best friend, Federico. Manina finally decides to leave her husband, in order to give herself without subterfuge to the man she really loves; but this is the one thing that Alberto does not want. He does not wish to sacrifice his wife, who believes him to be a faithful husband; he does not wish to sacrifice Federico, who believes him to be a faithful friend; and he is unwilling to assume responsibility in public for the love that he enjoys in private. For these reasons, he exercises all his arts to bring about a reconciliation between Manina and her husband; and, having averted the divorce that seemed impending, he congratulates himself on having saved the "honor" of all concerned. It must be confessed that "The Honorable Lover" is frankly an immoral play; but it is so merry and diverting that it seems to fall into that class of artificial comedies which, as Charles Lamb pointed out, can do no harm to any one.

Alfred de Musset was not essentially a dramatist, but he was one of the greatest lyric poets of all time, and when he turned his attention to the theatre he wrote with grace and charm. "Whims" is a dainty little bit of Dresden china done into delicate dramatic dialogue. A young count and his still younger countess have failed to appreciate completely their deep love for each other, until Madame de Léry, a woman of the world who is more experienced than either of them, contrives by a pretty little plot to lure them into each other's arms.

Each of these four plays is adequately acted; and all four of them are beautifully set. The setting for "The Honorable Lover," which was designed by Robert Lawson and Karl Schmidt and executed by B. Russell Herts, is especially noteworthy and might well be emulated by most of the professional producers on Broadway. No other theatre in New York at present is exhibiting an evening's entertainment that offers more for the intelligence to feed on; and with this thoroughly delightful program of Comparative Comedy, the Washington Square Players have fulfilled their promise to do something more worth doing than the average and to do it unquestionably well.

"WHEN THE YOUNG VINE BLOOMS"

THE great actor and stage-director, Emanuel Reicher, has rented the Garden Theatre for the season and purposes to give a new production every month. Each production is to be presented for two weeks—the first week to members of The Modern Stage, and the second week to members of The American People's Theatre. Subscribers to the former organization pay three dollars for their tickets, and subscribers to the latter pay only seventy-five cents for the same accommodation. By this arrangement, Mr. Reicher caters to both rich and poor and presents the same plays successively to the aristocracy and the democracy.

Mr. Reicher's first production of the season was "When the Young Vine Blooms," by Björnstjerne Björnson. This is not a great play; but it affords ample evidence of the fact that it was written by a great man. It is weak in structure, and is singularly lacking in that steady forward movement of the action which has come to be expected in our best contemporary plays of native

Photograph by Underwood & Underwood

Bertha Mann is one of the young vines in Emanuel Reicher's production of the Norwegian play "When the Young Vine Blooms"

authorship; but it is rich in characterization, and many of the passages of dialogue are lyrical and lovely. The translation, by Arvid Paulson, is worthy of a word of praise.

Björnson was seventy-seven years of age, and was already suffering from the painful malady which resulted in his death, when he undertook the writing of this final play. This fact accounts in part for the technical imperfections of the drama, and accounts also for the evident effort of the author to say his final word in reference to human life before he passed away. In this retrospective observation of a life-time of experience, it appeared to him that the greatest thing in human life was the phenomenon of love. For this reason, he has outlined nearly half a dozen different love-stories, in the effort to cover an extensive canvas with all the phases of this multifarious phenomenon. But there is another note in this play which is even more curiously interesting. Throughout his active life, Björnson had always been a leader in the world-campaign of liberation, and in particular he had fought for the emancipation of women. He had striven to set women, politically and socially, on a par with men. But ultimately, in this last of all his plays, he seems to have turned about to ask himself whether the new liberty that women have achieved is not, after all, destructive of the harmony and solidarity of the family. "When the Young Vine Blooms" presents a picture of a woman-ridden world, in which wise and tolerant men are overruled by women who are lacking both in wisdom and in tolerance. This picture is projected in an amiable mood, for Björnson was, from first to last, a kindly author; but his evident misgivings concerning the immediate future of the society which he knew that he was leaving require the most careful thought.

THE NEIGHBORHOOD PLAYHOUSE

THE first production of the season at the Neighborhood Playhouse, at 466 Grand Street, was a romantic folk-play by Violet Pearn, entitled "Wild Birds." This piece, originally presented at the Bristol repertory theatre, is written in the dialect of Devonshire. It is faulty in construction, and rather sedentary in its slow analysis of character; but there are many gleams of poetry in the writing of the lines.

(*Continued on page 88*)

Elizabeth Arden Says:

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is a coarsened condition of the skin about the nose and mouth, the result of enlarged, clogged pores. When the delicate 'breathing mechanism' of the face becomes choked, the pores are greatly enlarged, and blackheads and other blemishes inevitably follow."

Nor was there any remedy for this unsightly condition of the skin until the world's cleverest and most resourceful *student of the complexion*, Elizabeth Arden, originated Pore Cream, the wonder-worker. This thick, white paste cleanses the clogged pores of all foreign matter, heals and *reduces to normal size*. If the skin texture of YOUR face has coarsened, if you are annoyed with blackheads or other blemishes arising from clogged pores, send for a Jar of Pore Cream ($1), the most original and successful preparation for practical beautifying, of recent years.

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when color fades, when dryness and sallowness become apparent, with the inevitable eye puffiness, then the Venetian Ardena Skin Tonic must be used, to *tighten, whiten* and *firm* the *skin*. Bottles, 75c., $1.50, $3. When extreme *bagginess and wrinkling* are present, Elizabeth Arden's new Special Astringent, made from costly imported herbs, is required. Bottle, $3.

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Just before retiring, work up a warm water lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for a few minutes with a piece of ice.

Woodbury's Facial Soap is the work of a skin specialist. This treatment with it will make your skin fresher and clearer the first time you use it. Make it a nightly habit and before long you will see a decided improvement—a promise of that lovelier complexion which the steady use of Woodbury's always brings.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this treatment. Get a cake today. It is for sale at dealers everywhere throughout the United States and Canada.

Write today for sample—*For 4c we will send a "week's size" cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., 1222 Spring Grove Ave., Cincinnati, O.* ***In Canada,*** *address The Andrew Jergens Co., Ltd., 1222 Sherbrooke Street, Perth, Ontario.*

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The Silk Irresistible

Photograph by Ira L. Hill

In the third act of "Princess Pat," a musical play in which the singers can really sing, the dancers can really dance, and the actors really act, the Princess, Eleanor Painter, wears this lovely gown made of Soirée, the silk irresistible

SUPERB by comparison with any other ultra dress silk obtainable. The only ultra dress silk which is washable.

Why not demand it in preference to the ordinary silk or some crude imitation—Look for the name in selvage. *Soirée* Labels in the ready-to-wear garments insure you against cheap imitations.

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Everything marked down during January only!

And such linens! Beautiful material worked out with artist's skill: individual in every suggestion: and, not to be obtained elsewhere.

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have been known for many years as the only safe rejuvenators for the complexion. They are natural remedies to correct facial blemishes, such as large pores, oily or too dry skin, redness and wrinkles.

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Our interesting booklet "More Than Beautiful" sent free on request.

SEEN *on the* STAGE

(*Continued from page 86*)

The heroine is a wild and lovely creature who incorporates the lyric spirit of the moors. Asked in marriage by a stolid farmer, she prefers a singing vagabond who once has wandered to her door. When the farmer tells her that the vagabond has fallen to his death over a certain crag, she allows herself in tragic lassitude to be married to him. But, immediately after the ceremony, she fancies that she hears her beloved vagabond calling her across the moors, and wanders forth, to be dashed to her death over the very crag that haunts her as his tombstone. Thereafter the vagabond returns, to claim his love; the farmer has been lying all along; and the final curtain falls upon a consciousness of irredeemable catastrophe.

This play was adequately acted by a cast of amateurs, of whom the most distinguished was Mr. David Solomon. But neither the play nor the performance was good enough to warrant a deliberate secession from the theatres of Broadway. Better things were better done last season at this lovely and inviting little theatre.

"THE GREAT LOVER"

THE artificial and fascinating world that exists behind the scenes in any big opera-house is the milieu of "The Great Lover," a very entertaining comedy by Leo Ditrichstein and Frederic and Fanny Hatton.

Photograph by White

Somewhat more clothed than the most of the Winter Garden cast is the Indian dancer Sahary Djeli who does snaky things with arms, legs, eyes

The hero, Jean Paurel, is world-famous as a singer, and scarcely less famous as a lover; and we meet him at the culmination of his long career in both of these capacities. His latest—and of course his greatest—love is for Ethel Warren, a young American soprano who is just beginning to interest the public. He wishes to marry Ethel, and to make her famous after he himself has retired from the stage and settled down for life; but he has a dangerous rival in young Carlo Sonino, a very gifted baritone who is learning the same rôles that he himself has starred in. One night, during a performance of "Don Giovanni," Paurel's great voice goes back on him, and Sonino, who is rushed upon the stage to take his place, makes a big hit with the audience. The king is dead: long live the king! When Ethel learns that the great baritone has lost his voice forever, she agrees to marry him because she pities him; but, knowing that she really loves Sonino, Paurel gracefully gives her up and insists that she shall marry his younger rival. Left alone in his room at the hotel, amid the hoarded love-letters of a lifetime, the great lover gradually grows to feel that life is not yet over for him; and the final curtain shows him stepping to the telephone to call up a gushing society lady who has evidenced an eagerness to set her cap for him.

Mr. Ditrichstein, of course, is thoroughly at home in the leading part; and the acting as a whole is excellent. Especially praiseworthy is the stage-direction of Mr. Sam Forrest. The atmosphere of the first act, which shows the manager of the Gotham Opera House beset by a polyglot mob of singers and musicians who invade his office only to complain, is excellently rendered and skilfully sustained.

"BACK HOME"

"BACK HOME," was dramatized by Bayard Veiller from a popular series of short-stories by Irvin S. Cobb. Mr. Veiller succeeded in making a coherent play; but to accomplish this purpose he invented a plot which was, if anything, unnecessarily elaborate. The plot did not appear to grow out of the characters; instead, the characters seemed, so to speak, to be stuck into the plot. But the characters themselves, which had been furnished full-grown by Mr. Cobb, were very human and distinctly entertaining. The play was replete with excellent bits that were admirably acted; but the final impression was that of a series of happy moments strung along like beads upon a string, instead of that of an organized and living drama.

"THE CHIEF"

THE only thing which makes "The Chief" worth seeing in the theatre is the superlative acting of the most delicate and finished performer of high comedy in America—an actor so accomplished that a large proportion of his public can never see that he is acting at all. The play itself is worthless. It was written by Horace Annesley Vachell; but it discloses none of those qualities which made "Quinneys'," by the same author, an interesting entertainment.

For some reason that is never made clear to the audience, the hero of this play is called "the chief." In reality the Earl of Yester is merely a gentleman of leisure who spends all his time attempting to escape the toils that are set for him by several designing women. Ten years before the beginning of the play he had loved a certain Cynthia, but he had been separated from her by the treacherous machinations of Mrs. Bargus, who had persuaded him instead to marry her daughter, Alicia. This unhappy marriage has been terminated by the death of Alicia; and Cynthia, who meanwhile has been married to George Vansittart, has also been released from bondage by her husband's death.

When Cynthia and Yester meet again, there is no real reason why they should not marry, and terminate the play, and live happily forever after. But Mrs. Bargus tries to make the Earl of Yester marry her remaining daughter, Emily; and other people endeavor to persuade him that it is his duty to marry his young ward, Daphne Kenyon, who is presumed without reason to be in love with him. By these excursions up blind-alleys, Mr. Vachell manages to postpone the inevitable marriage of his much-sought earl to Cynthia until the final curtain; but the observer, in the meantime, has become convinced that the only proper sub-title for the comedy is "Much Ado About Nothing."

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BULLETIN NO. 17

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The committee recommends the more sedate shades for this season, preferably those mentioned above, as they have a tendency to make the foot look small and shapely.

FASHION PUBLICITY COMPANY

of New York

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stan 's ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

FOR THE LONG-SLEEVED WEDDING GOWN

MISS E. H.—Will you please inform me as to the kind of gloves a bride should wear with long sleeves?

Ans.—The style of wedding gown with long sleeves is usually of a picturesque type, in which case, gloves would not really be appropriate. Chiffon sleeves are usually made to come to the knuckles in mousquetaire style with a little loop over the thumbs to hold them in place. This covers the hand completely. However, white suède gloves may be worn if one has a strong preference for them. If you will look at our Bride's number—May 1 issue of Vogue—you will see many wedding gowns with long sleeves.

FOR FORMAL RECEPTIONS

MRS. R. G. W.—If one does not use engraved invitations to invite guests to a reception, is it correct to invite them by telephone? Should it be stated in whose honor the reception is given? How long before the day should the invitations be sent? Would you please send me a plan for decorating a dining-room and reception hall?

Ans.—Since you use the term, "reception" we take it that you mean the affair is rather formal; consequently, the invitations could not be sent over the telephone, though the telephone is very useful for an impromptu little affair. If you do not wish cards engraved it is a good plan to take your visiting card and on it mark under your name:

Thursday, March eighteenth,
from four until seven

In the left-hand corner may be written the word "Music" or "Dancing," as the the case may be. This latter is of course optional. Such an invitation should be sent out a week or a fortnight before the date of the affair. If it is to be given in honor of any one, in the upper left-hand corner may be written:

To meet Mr. and Mrs. Brown

In decorations, it is always a good plan to keep to one color, in fact, to one flower, if this harmonizes with the various rooms; otherwise, the dining-room might be in pink and the hall in yellow. The hall should always bear a great deal of green; plants may be grouped about the foot of the stairs or on the landing, if there is room, with smilax or asparagus on the mantel-pieces and here and there a vase or bowl of flowers. The dining-room may be made as elaborate as one wishes as to the plants in the corners and the greens on the mantel-piece. The table, however, must not be overcrowded; a simple bowl or basket in the center for the flowers is quite sufficient of itself for the table.

MATERIAL CONSIDERATIONS

(Continued from page 39)

I saw also in the house of Rodier, a very curious "impression sur chaine." After the printing, certain threads are taken out and certain cross-bars added. This results in a striking fabric. It is shown at the upper right on page 39; the other fabrics follow in order, and are followed by the descriptions of several not photographed.

"Vitrajour" is a curiously woven cotton voile, which is made in many designs. One of the prettiest is white, cross-barred with open-work stripes resembling drawn-work. In "vitrajour fleuris" this delicate stuff is further rayed with colored flowers interspersed with bow-knots in color.

Of chiffon thickness is "diagos," a wool fabric which, in certain lights, shows a pronounced twill. But most interesting of all Rodier's wool stuffs is "trykho," a serge-tricot, woven in imitation of jersey cloth, but lacking its elasticity. This will take the place of serge and gabardine for the spring tailored suits. It is very pretty in light shades, especially beige and gray.

"Djersette" is an imitation jersey cloth wrought in wool and silk. Paris has adopted all the jersey weaves with every evidence of the highest favor, and indications go to show that these weaves are to be much worn in the spring.

In silk and wool there is a stuff called "grappeline," woven with crisp, tightly-twisted threads; and M. Rodier showed me "alga," which in all silk looks like crystal sand and might be a far-off glorified relation of alpaca.

"Nattine," which is not photographed, is a wool stuff woven like cotton duck. It is smart, but a little less pretty perhaps, than trykho.

Rough and hairy, "bureziline," is admirably adapted to the "rough and ready" variety of tailored suit. One can not help liking this rather harsh woolen stuff, and fancying how comfortable it would be in a frock.

"Voile barbeline" is—well, it is voile barbeline, a light, crisp transparent wool voile. One of the new sheer fabrics is "tulle valencette." It is wonderfully sheer—even more sheer than marquisette, and with the same square mesh.

"Linetta," Rodier tells me, is to take the place of the linen which was made in the north, where the great flax fields are now held by the invader. It is a sort of batiste glacé; one of the threads of the woof is white, and the next of some color. The material is exceedingly dainty.

It is evident that M. Rodier prefers stripes this season, to plaids, and one almost suspects him of preferring plain colors to either; quite probably "it is the war." E. G.

GOLFLEX TRADE MARK REG. Knitted Sport SUITS

YOU can crumple a Golflex Suit, force it into the corner of a hand bag, and otherwise "muss it up"—it won't wrinkle, bag or sag, and at the journey's end shake it out like a silk handkerchief—it will be smooth, ready to present a smart dressed-for-the-outdoors appearance.

Let us send you our booklet showing samples of material, styles, prices and the nearest Golflex Shop.

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You Can Reduce Your Flesh

by wearing my famous Rubber Garments a few hours a day or at night. The safe and quick way to reduce is by perspiration.

Frown Eradicator . . .	$2.00
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Write at once for further particulars.

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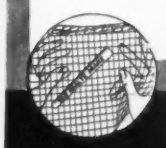

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Other articles made in this Blackware are fruit baskets, flower baskets, sweetmeat dishes, finger bowls and plates, footed sherbet glasses, ash trays, tumbler-coasters, candlesticks, vases and umbrella jars.

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12 in. in diameter $3.50
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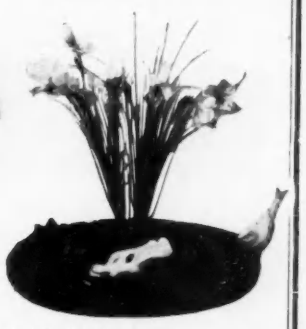

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White China Frog or Turtle Flower Holder ..... .75
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for the skin of your face. A tonic of the purest, most rejuvenating substances which will refresh your skin like the perfumed breath of Spring air. A tonic for the tender skin, the tired, flaccid skin, the dried, bleached skin, the skin with a myriad of tiny lines and markings.

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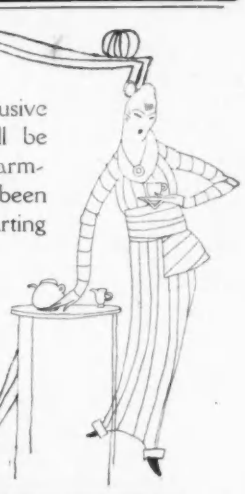

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FOR THE HOSTESS

IT is an easy matter, in the study of cookery lore, to trace the origin of many a dish to a regal source. History and romance contribute many an interesting bit to the cookery book of old, and from manuscripts yellow with age, preserved in museums, one may read of the dishes upon which kings and queens have dined, and of the circumstances which led to the invention or the naming of certain dishes, now household words.

For instance, that prince of good fellows, King Henri IV of France, decreed that the poor peasants, so starved and terribly taxed before his reign, should have a fowl *en casserole* every Sunday.

That simple but delicious dish of potatoes known as *pommes Macaire*, was named in an interesting way. One spring morning when Louis Philippe was breakfasting with his family at the Tuileries, the Prince de Joinville was so absorbed in giving an account of one of his voyages that he refused a splendid dish of fried potatoes which was handed him. But finishing his narrative, he asked for them only to find that such justice had been done them by the others that not a vestige of them remained. A footman, running hastily to the kitchen to order more, found none ready. The inventive chef, however, took the trimmings from the other dish and threw them audaciously into the frying-pan, added a large lump of butter, tossed the misshapen pieces together until they assumed a golden color, adorned them with a dash of minced parsley, and sent them to the table. The Prince, delighted with the new dish, inquired its name. No one knows what answer he received, as being extremely deaf, he repeated, "Ah, fried potatoes à la Macaire! I find them excellent and hope they will be served often." The King and the royal Princes laughed so heartily that tears rolled down their cheeks, but the potato trimmings had received their baptism, and "*pommes Macaire*" they have always remained.

ROYAL DISHES

Chicken à la Marengo was invented for Napoleon on the eve of the battle of that name. To this day, on the twenty-sixth of August, the Prince of Wales always eats a bowl of Crécy soup, a Flemish soup which commemorates the memory of his ancestor, the Black Prince, and the battle of Crécy.

Charlotte russe was a sweet originally invented for the wife of King George III, and the beloved "brioche" was introduced into France from Austria by Marie Antoinette, who brought the formula from Vienna. *Baba au rhum*, another delectable sweet peculiar to Paris, was introduced by King Stanislaus of Poland, who brought his own cooks to France in his train. It received its name from the Polish, *babka* meaning a little old woman with a huddled look, as if muffled in a shawl.

Many of these royal dishes have become, by usage, quite well-known in our own country, and the simple *poule au pot* of Henri IV was served by Lattard, who had the menu in charge, at what was considered the finest dinner given in New York last season. And for the greater part, these dishes are so simple to make that they may be attempted by any intelligent cook. In fact, many a wonderful menu may contain dishes so simple in their composition that they depend almost entirely upon the flavor and the seasoning for their excuse to find a place among entrées and elaborate dishes.

THE BEST NEW YORK DINNER

While far more elaborate than the usual dinner, and suitable only for a large affair, the menu of the dinner mentioned as the finest dinner of the New York season of 1914-15, is interesting, not only because many of the courses have been associated especially with royal tables, but as a practical suggestion to the hostess who entertains large dinner-parties.

Buffet Italian Style
Oysters, Remick

Poule au Pot, Henri IV
Bisque Semiramis

Hearts of Celery, Ripe and Green Olives
Pecans and Pignolias, Rose Radishes
Boned Terrapin, Baltimore

Saddle of Milk-fed Lamb, Romanesque
Crème de Menthe Jelly
Potatoes Champs Elysées
New Green Peas

Cocktails
Steinberger Auslese 1862
Duke of Nassau Cellars
Chateau Margaux 1899
Cliquot, Yellow Label
Apollinaris
Liqueurs

Asparagus, Mousseline Sauce

Sherbet, Ani-cherri

Young Partridges Roasted, Elizabeth
Bread Sauce, Guava Jelly
Salade Albert

Bombe Edison
Fancy Cakes
Cheese
Fruit
Coffee

To make *poule au pot, Henry IV*, the liver of a fat pullet should be chopped with one large cupful of bread crumbs, one-half pound of ham, six chestnuts, six truffles, one-half cupful of milk, a seasoning of nutmeg, parsley, thyme, sweet marjoram, and a soupçon of onion or garlic juice.

To this mixture, the yolks of two eggs should be added to bind the ingredients together. The legs and wings of the fowl should be boned and their cavities, as well as the inside of the fowl, should be stuffed with this mixture. The fowl is then browned in a frying-pan, and two carrots, two sliced onions, one-half cupful of dry rice, and one pint of water are added. The whole is put in the casserole, covered tightly, and allowed to simmer for one hour in a hot oven. The chicken is served in the casserole in which it was cooked, with the sauce around it.

THE RUSSIAN "BORTSCH"

A delicious Russian broth which finds a place on every well-catered Russian table, royal or no, is *bortsch*. At this season, when every one dines after the play, at home, at a supper club, or in a restaurant, a broth to begin with is most grateful.

In fact the menu given here, with *bortsch* to begin it, is acceptable for an after-opera restaurant supper.

Bortsch en Tasse

Chair de Crabe, Délice
Mignonnette de Riz de Veau, Desjardins
Ailes de Poulet sur Canapé
Salade Alma

Tremontaines
Mignardises

Mottoes

Café

The *bortsch*, or Russian broth is served simply, in cups. The crab meat, done up with cream and fresh mushrooms and old sherry, is served in shells *au gratin*, and the mignonettes of sweetbreads are garnished with the highly colored and delicious French vegetables which come in glass ready for the heating.

The chicken wings with supreme sauce are dished up on canapés of fried bread, and the salade Alma is a fruit salad done with crisp white hearts of lettuce. Tremontaines are ices, three cones of contrasting colors in which any number of combinations may be made. They are decorated with whipped cream piped on with a pastry bag. *Mignardises* are those frivolous little assorted cakes in which the confectioner displays his consummate art.

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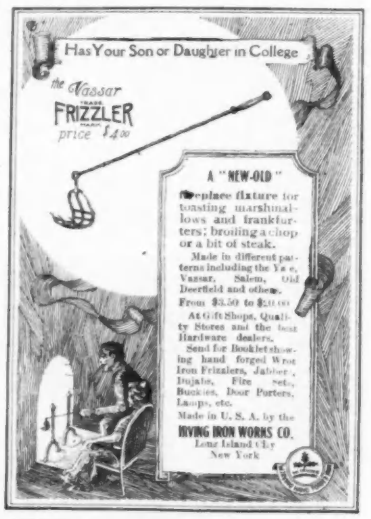

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Theodoro Vafiadis & Co

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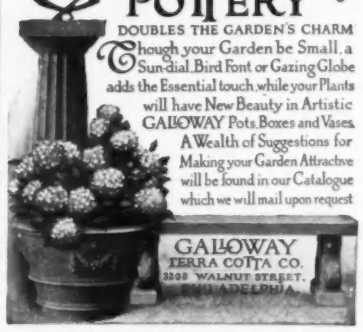

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As a Christmas shopper, Vogue has just finished buying gifts for women all over America—in the smallest towns, in army posts, in large cities, and out on the open prairie. More than ever before, our Christmas season has been a busy one; and as it ends we are led to the reflection that a good many women for whom Vogue has been shoppng in December do not know that Vogue is just as valuable as a shopping commissioner during the other eleven months of the year.

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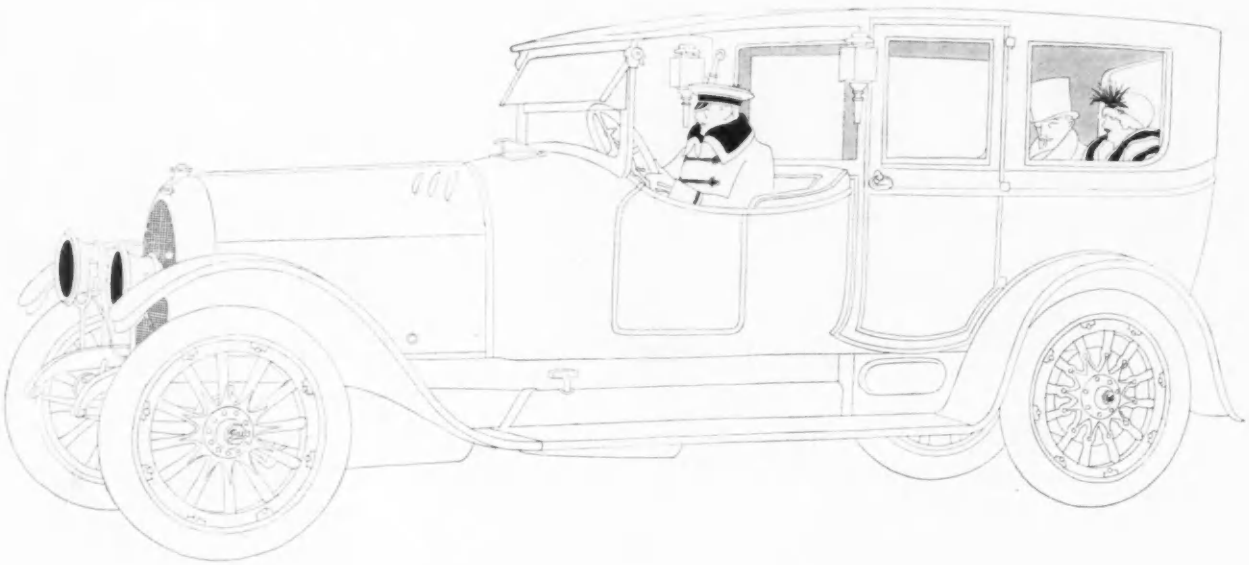

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